# BANJO LESSONS BY

## ALFRED A.

# FARLAND

The only banjoist who is ranked with the greatest artist-musicians in other lines and whose work is frequently pronounced MORE wonderful and enjoyable than theirs.

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**Farland made his first appearance as a concert artist at the Academy of Music, Philadelphia, Pa., Jan. 14, 1893, when he instantly established his absolute supremacy, which has remained unquestioned ever since.**

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THE A. A. FARLAND CO.
Plainfield, N. J.

PUBLISHED BY

ALBERT LYLES
Dewsbury, England

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1912

While learning to read music, practicing the exercises in time etc., students should also practice placing the fingers in the positions shown in the various cuts.

Observe that in fingering the chords pictured in 5, 6, 7, 8, the arm and wrist remain practically stationary. Only the fingers change position. Use a mirror and compare *the reflection* with the cuts. Practice until you can make the changes of position easily and quickly.

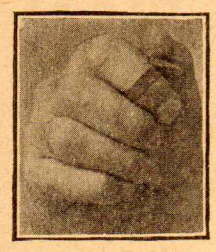

Fig. 1.

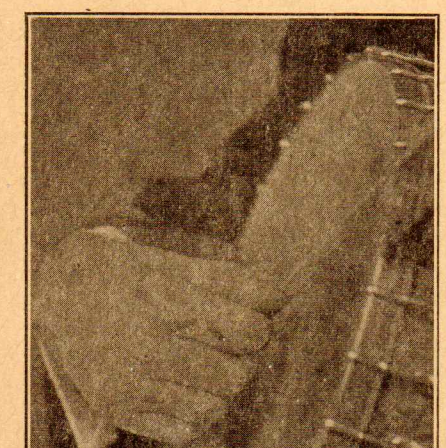

Fig. 2.

Fig. 3.

Fig. 4.

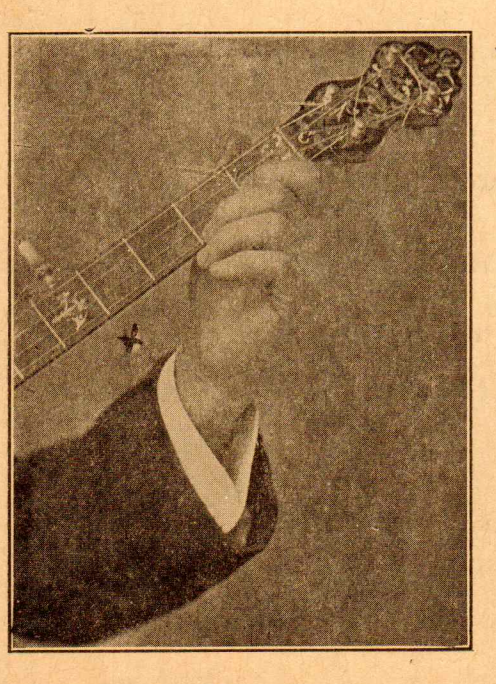

Fig. 5.

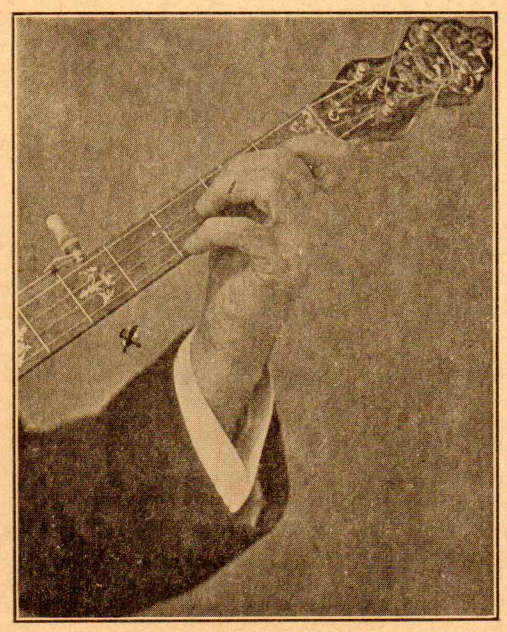

Fig. 6.

1 must not touch a string.

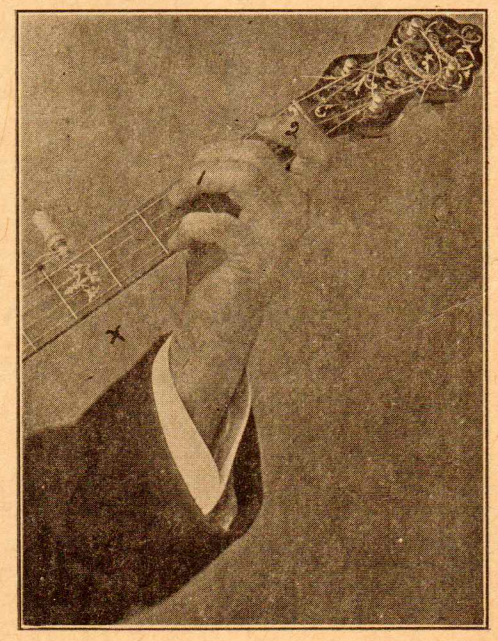

Fig. 7.

1, 2 must not touch strings.

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Fig. 1.

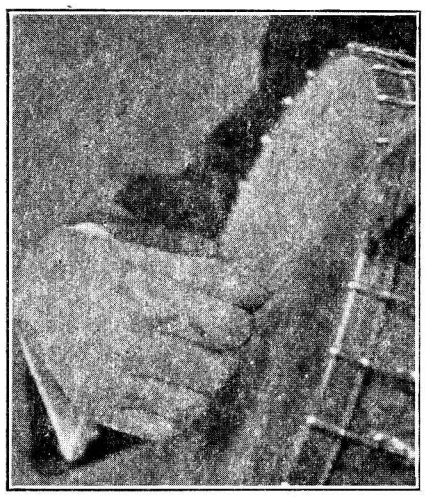

Fig. 2.

Fig. 3.

Fig. 4.

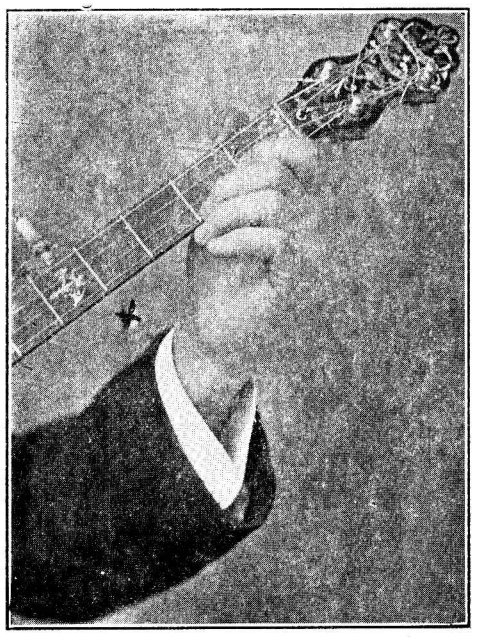

Fig. 5.

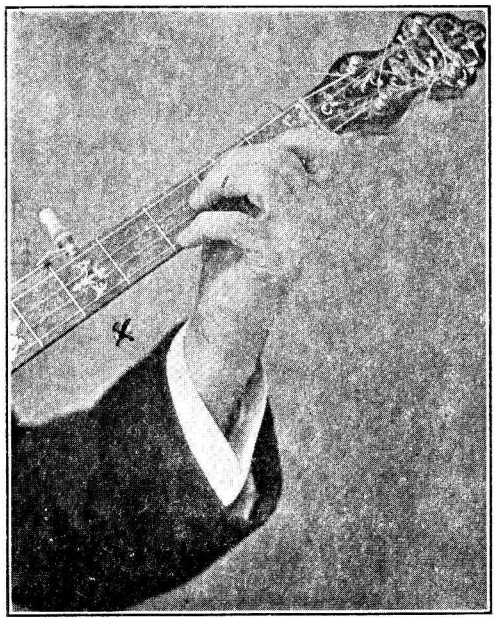

Fig. 6.

1 must not touch a string.

Fig. 7.

1, 2 must not touch strings.

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# GENERAL INFORMATION

## CONCERNING BANJOS, HEADS, STRINGS, PICKS, HARP ATTACHMENTS, BRIDGES, &c.

1. THE VOLUME OF TONE of a Banjo depends principally on the diameter of the rim and the thickness and tension of the head. Given heads of equal thickness and tightness and the banjo having the largest rim will sound the loudest. Provided there is no ring or other contrivance pressing against the head to interfere with the vibration of any part of it. The thinner the head, size and tension being equal, the louder the tone. It is almost impossible to get thin heads tight on rims larger than 11½ inches so medium thick heads give the best service on large rims.

All white heads and the white parts of others usually absorb water like a sponge. The transparent parts take longer to become pliable when soaked, hence the writers belief that white heads are most affected by dampness. Best quality stretched and tested heads with the flesh hoop in them so they can be slipped on by anyone within a half hour or so without wetting, can be obtained from the Publisher of this work, Price 1.75 each. Waterproof heads 3.00 When ordering mention the exact size wanted.

2. Of two banjos, alike in the particulars mentioned, the one having the most musical quality of tone can be heard farthest, as music carries farther than mere noise.

3. QUALITY OF TONE depends fundamentally on the material used in, and the construction of the rim.

4. Metal rim banjos or those made wholly or in part of wood and having a metal ring, truss, flange, tube, or any other *metallic* contrivance *under* the head give a hard, thin, strident quality of tone which is offensive to cultivated musical ears. The thin strings and bridges often used accentuate this quality of tone which does not carry well.

5. A rim *properly* constructed entirely of the right kind of wood, provided with a thin head stretched *tight*, strings of the right thickness and a suitable bridge gives a delightfully musical quality of tone louder than any piano. A tone that carries farther than that of banjos not so made because of its superior musical quality, and which a Farland Harp Attachment renders literally sweeter than any harp ever made.

6. A bridge with more than two feet impairs this quality and should not be used. Attachments which are not operated by means of rubber bands and strings impart a nasal quality of tone to any instrument.

7. ANY banjo ever made will sound dull or "Tubby" if the head is either too thick or too slack, or the strings too large, badly worn, or tuned too low, and *no* banjo *ever* sounds that way from *any* other cause.

8. GUT STRINGS are practically *all* false and it is impossible to get true chords from them. The writer used them for 27 years, spent endless time in testing and selecting them yet *never* succeeded in getting one perfect set in all that time.

9. JAPANESE SILK which come via Pacific Coast points, are too thin and give a thin tone which the fuzz raised by a few minutes playing ruins. *Smooth silk* of European manufacture have the same imperfections. *Twisted silk* and composition often break in an unreasonably short time and *Raw silk* and *Wire* are worthless for tone. Wire is particularly abominable and will ruin any banjo.

10. Strings of *American Manufacture* which are free from all of the imperfections mentioned, and which repeated comparisons and severe tests since 1905 have shown to *average better* than any other make, can now be obtained at all music stores or direct from the publisher of this work.

They are made under the personal supervision of Mr. A. A. Farland and are called The Farland String.

Trial lot of 20 assorted to suit, sent to any address for $1.00.

BANJO PICKS. Leather produces a mellow quality of tone but does not slip over the strings as easily as celluloid. Beginners usually play too loud and experience trouble in preventing the pick from slipping over two or more strings when it should sound but one therefore some find leather preferable. Leather picks are easier on strings than the fingers of most players.

A more powerful tone can be produced with celluloid and the tone can be made as soft and sweet as desired provided that the pick is *perfectly smooth* and the right shape.

Extra heavy strings are preferable if celluloid is used as they give a better tone and stand the action of the pick longer.

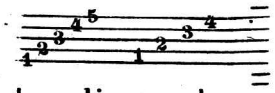
Farland strings of the correct size 20 for $1.00.

As the Farland Patent Pick cannot get out of position, compels correct position of the wrist and produces a beautiful quality of tone it is by far the best for both beginners and advanced players.

Price 25¢ each. Leather or celluloid as preferred.

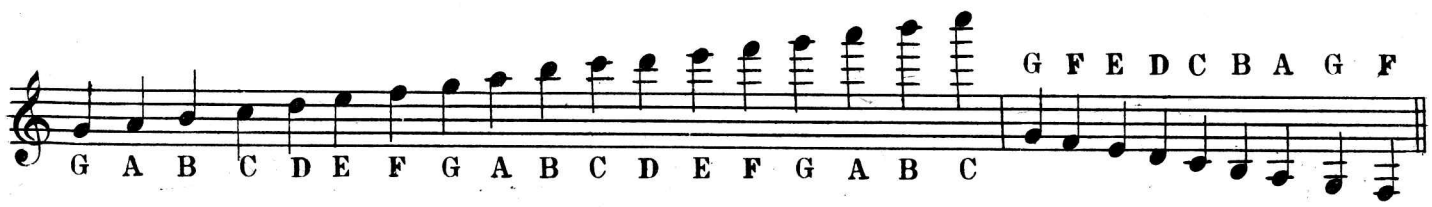
Strings - 3rd Violin A. or Guitar B

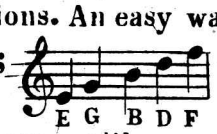
# ELEMENTARY

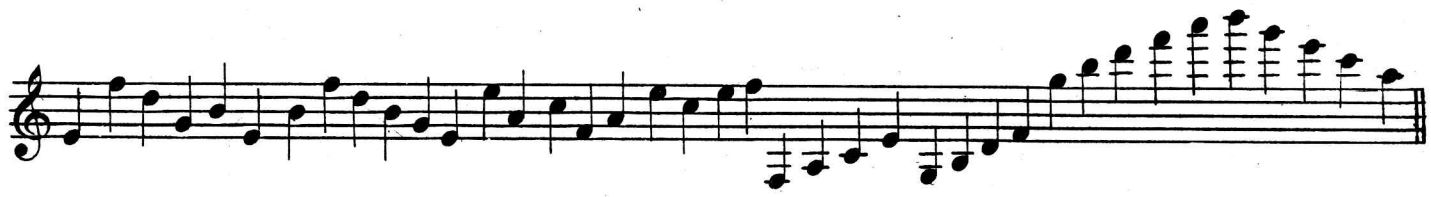
12. Musical sounds are represented by Notes placed on, between, above and below five lines called the Staff, the lines and spaces being numbered thus:  Each line and space is a Degree.

The short lines above and below are Ledger lines and are Added as required.

13. The notes are named after the first seven letters of the alphabet and in Banjo music the G Clef is used to establish their names. It is placed on the second line, consequently the note on that line is called G or the Clef Note. The names of all the other notes can be ascertained by reckoning alphabetically in ascending from the Clef note and by reversing the order of the alphabet in descending from it.



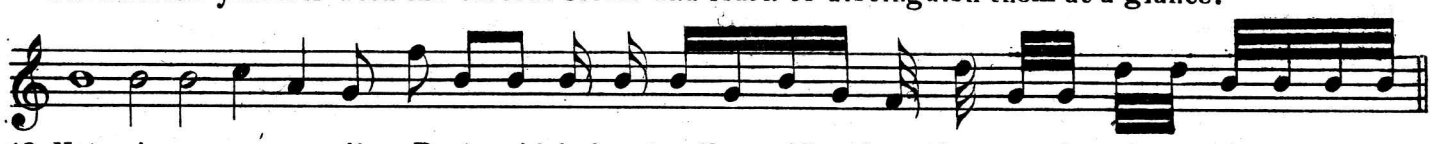

14. Observe that notes of the same name occur in different positions. An easy way to memorize their names is to learn the spaces first; the lines next;  then the lines and spaces above and below the Staff. Study the foregoing until you can readily name the following notes:



15. Musical sounds may be long or short. The longest sound is designated by a Whole Note

A sound continued half as long is expressed by a Half note A Quarter note is held half as long as a Half note. An Eighth half as long as a Quarter. A Sixteenth  half as long as an Eighth and a Thirty second half as long as a Sixteenth. When several Eighth, Sixteenth, or Thirty second notes occur in succession they are usually connected by bars placed across their stems thus:


Familiarize yourself with the various forms and learn to distinguish them at a glance.



16. Notes have corresponding Rests, which denote silence. They have the same duration as the notes to which they correspond.

17. Whole rests are placed under a line Half rests over a line Quarter rests are written thus: or Eighth rests are turned to the left Sixteenth have two heads  and Thirty second have three

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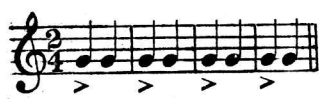
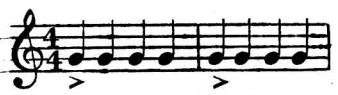
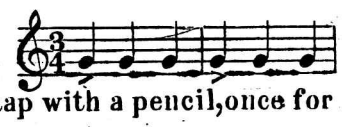
# TIME

18. A succession of notes as follows: is meaningless, but if the first and each alternate one is accented > a succession of Unities of Two is created.

These are called Measures and are distinguished in music by Bars drawn across the Staff thus:

 the accent falling on the first note (or rest) following a bar. The same notes grouped into measures of Four would appear thus:  In measures of Three as follows:  To get a *practical* understanding of the foregoing beat the foot, or preferably tap with a pencil, once for each note, being sure that the beats are as regular as the ticks of a clock, the first beat in each measure to be accented, as marked, each example to be repeated until you *feel* the pulsations or beats, as in practice the accents are more felt than heard.

19. The upper figure in the "Time Signature" indicates the number of beats in each measure; the lower one, the duration of eaeh beat. That is, in $\frac{2}{4}$ time there are two beats to the measure, a quarter note or its equivalent in notes of other denominations to be played to each beat. In $\frac{3}{4}$ time, three beats to the measure, each having the value of a quarter note, &c. It must be understood that measures may be filled by notes and rests of larger as well as smaller denomination than quarters, but the beats must not vary in length, therefore to play in time implies two distinct things: First, the unbroken sequence of the beats which must be regular and steady like the ticking of a clock, and second, giving to every note and rest its proper *proportion* of the duration of each measure whether it be more than a beat or a small *fraction* of the same.

20. Before attempting the exercises which will give you a practical understanding of the above, learn to hold the banjo correctly; then acquire sufficient facility in striking a string down and up alternately to play a succession of notes on an open string, (preferably the 3d. quite rapidly and *evenly*.

This accomplished, practice the exercises in Time on the following pages.

# POSITION

As it is important that the habit of holding the banjo, the pick and the wrist correctly be formed from the outset the cuts mentioned below should be frequently referred to and the following direc - tions carefully followed.

Use a mirror and compare the reflection with the figures mentioned.

21. Hold the banjo as shown in Figure 3, being sure to balance it on the thigh so it will not require any support from the left arm, but on the contrary will act as a support to that arm. (In the Time exercises the left hand may take any comfortable position as the fingers are not used.) The right forearm rests on the rim and helps to keep the instrument steady.

22 Adjust the Farland Pick as shown in Fig. 1 and curve the wrist so the pick will engage the strings at right angles.

The angle of the pick can be slightly changed by shifting the rubber down on the back of the finger, and up on the inner side, or vice versa as required.

If you will rest the elbow and relax the muscles the hand will fall, curving the wrist as shown in Fig. 4.

This is the *natural*, easy position of the wrist which should be maintained while playing.

23 Do not spread the fingers as in order to get a strong tone with the *up* strokes it is best to reinforce the first finger as shown in Fig. 2.

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# EXERCISES IN TIME

24. In the beginning it will be best to have a fixed standard of measurement to determine the duration of each note or rest, so *one second* may be taken as the duration of a quarter note; two seconds of a half note, and four of a whole note. The duration of an eighth note to be half a second of a sixteenth, one quarter second, and of a thirty second one eighth of a second. Corresponding rests to have the same duration, of course.

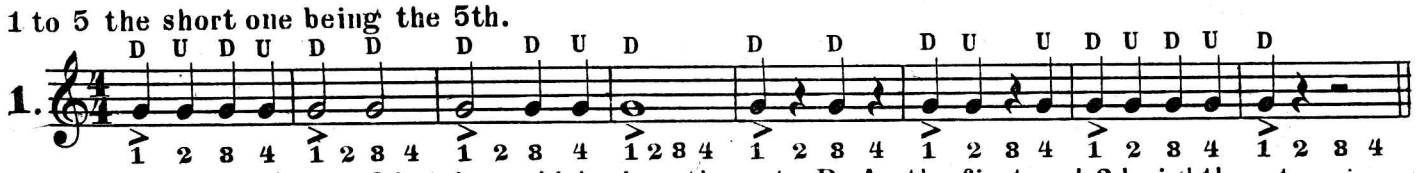
25. If unable to approximate one second mentally the ticking of a large clock or a Metronome, which can be bought at any Music Store, will give you the time. Mark time mentally if possible, otherwise count it, one, two, three, four, or beat the foot, one beat, or count, per second.

26. The figures under the notes indicate the counts and each note must be played exactly *with* the beat over which it is placed.

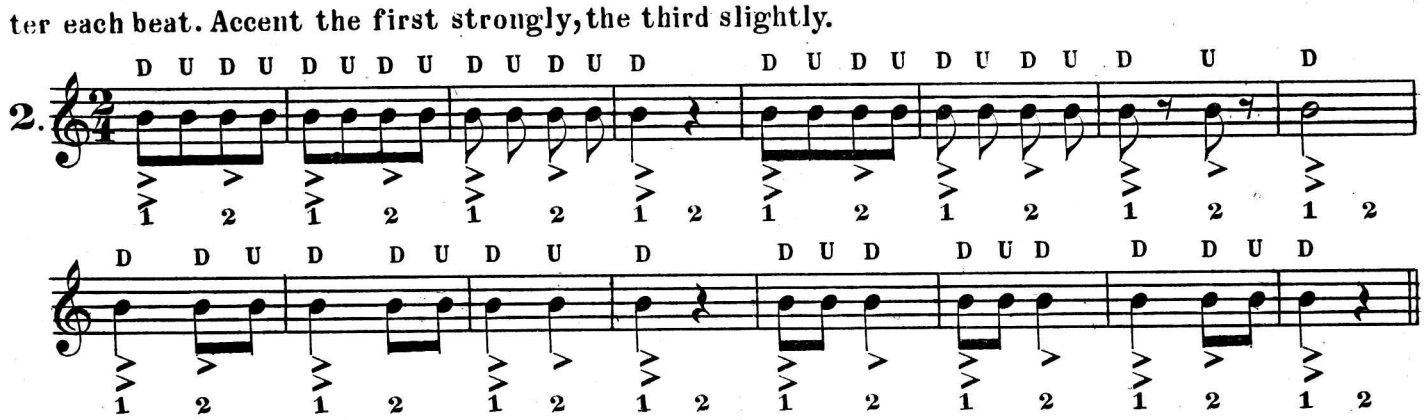
27 ***D*** signifies a *down* stroke of the pick. ***U*** an *up* stroke. Accent the notes marked thus: >

Repeat each exercise until you are sufficiently familiar with the various notes, strokes of the pick, &c. to be able to *listen* to your playing. This will enable you to memorize the rhythm, or proportionate value of the notes, and eventually you will be able to tell at a glance just how to play the various groups.

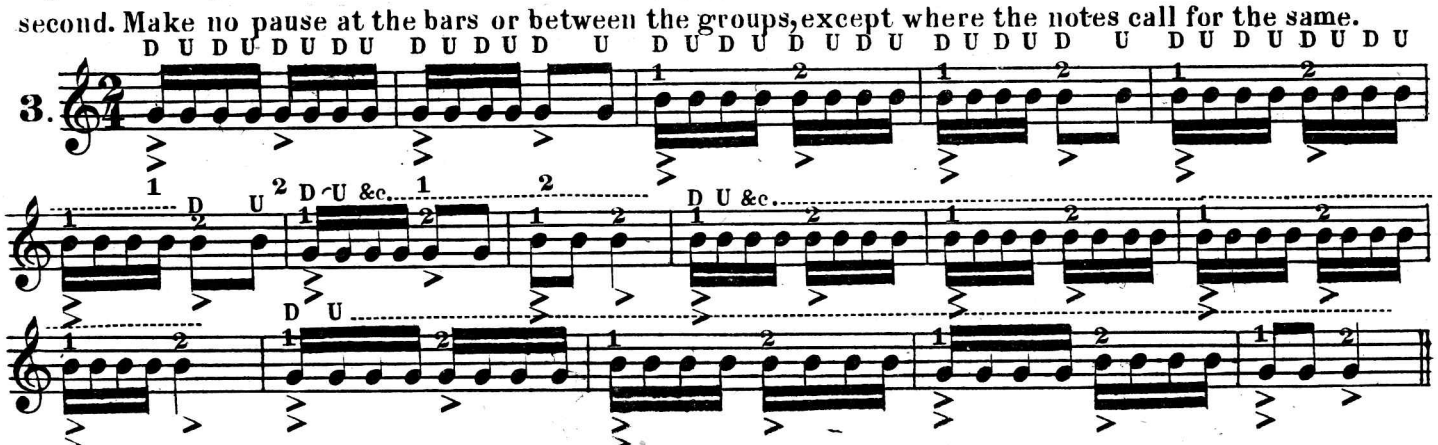
The first exercise is all on the 3d string which gives the note G. The strings are numbered from 1 to 5 the short one being the 5th.




28. The next is all on the 2d string which gives the note B. As the first and 3d eighth notes in a measure come *on* the beats, the others must be played *midway* between the beats or half a second after each beat. Accent the first strongly, the third slightly.




29. In the following both the 2d and 3d strings are used. Remember that the duration of each Sixteenth note is to be one quarter of a second. Each group of four to be played with just sufficient rapidity to bring the *first* one of each group *on* the beat. Every note to be exactly the same length as the preceding one until you *strike* an eighth which of course must be held twice as long as a sixteenth or half a second. Make no pause at the bars or between the groups, except where the notes call for the same.

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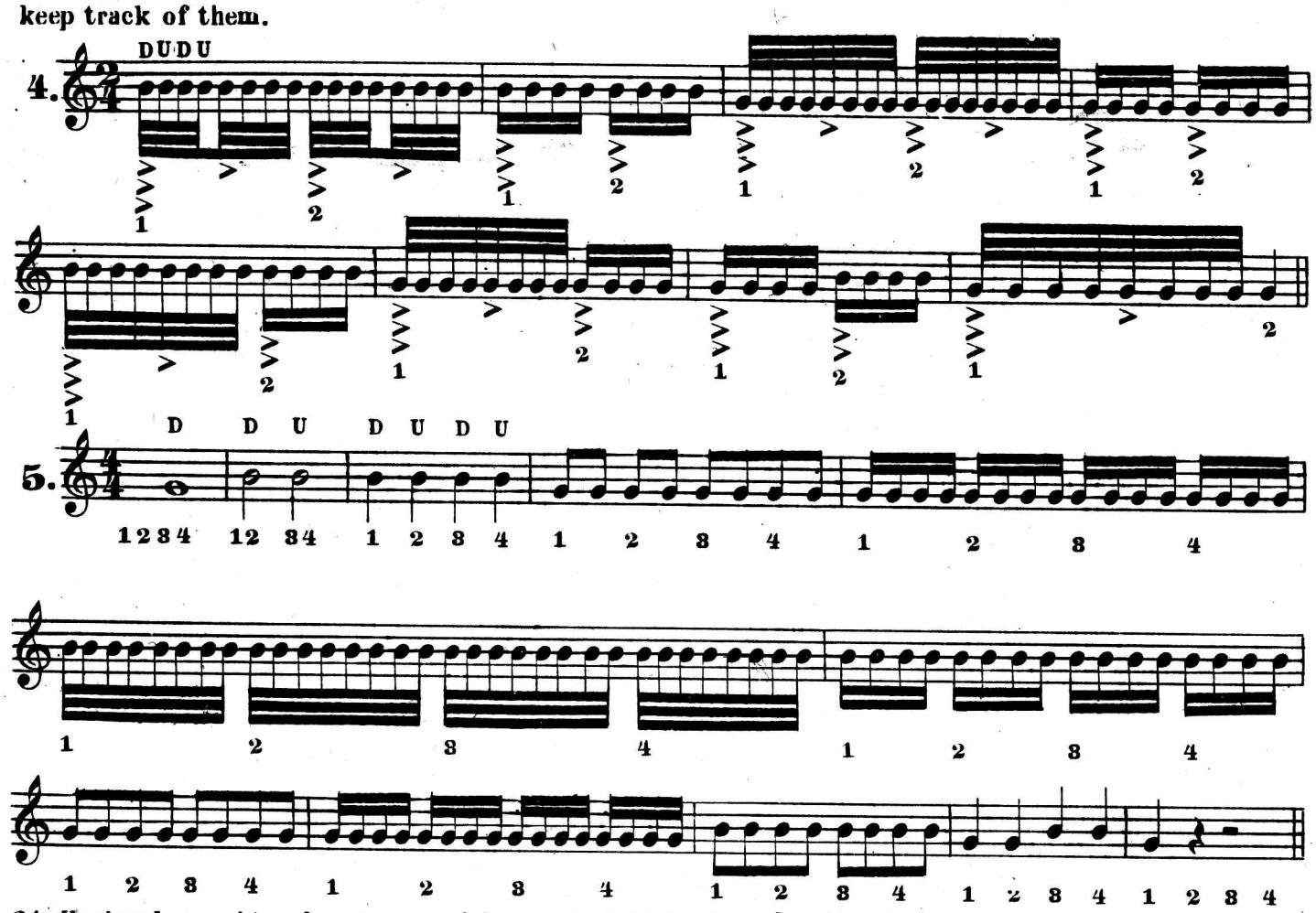
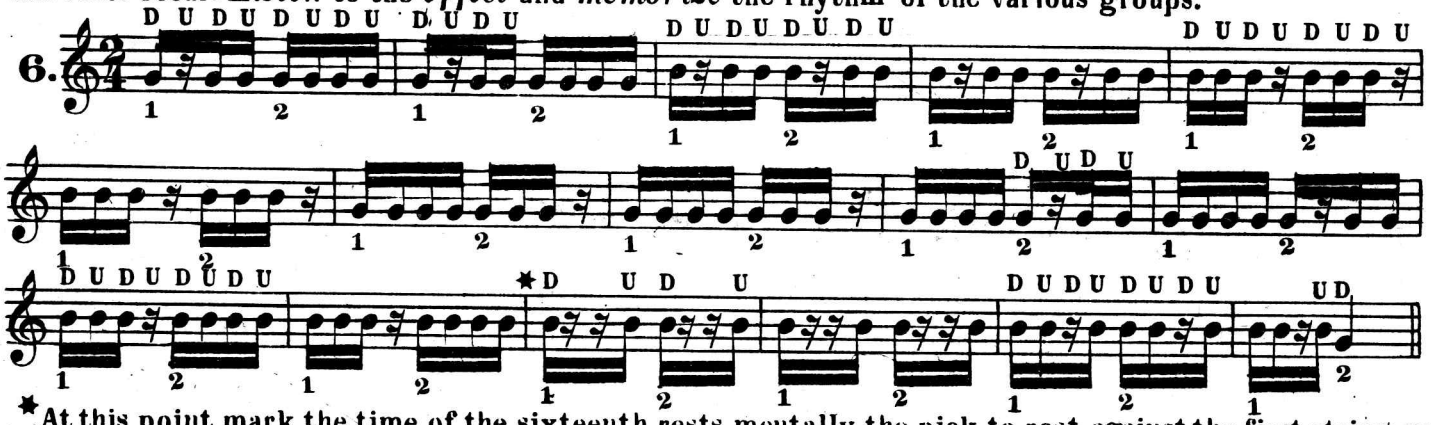
30. If you have *learned* the preceding exercises you will have little or no trouble in playing eight thirty-second notes to a beat in the following. Accenting the first of each four, as marked, will make it easier to keep track of them.

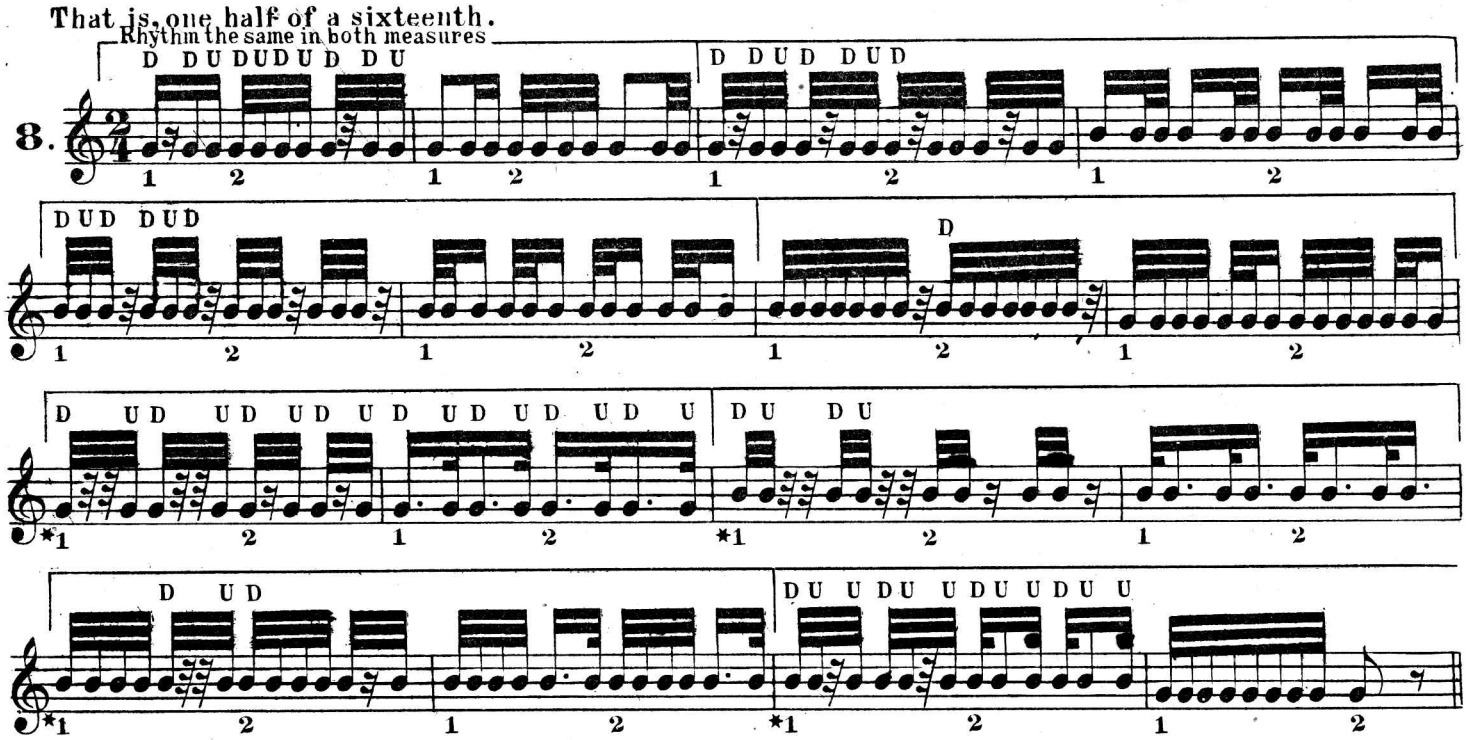



31. Having learned to play groups of four and eight in time, *fractional* parts of the same should now be mastered. To determine the exact duration of the rests which divide the following groups keep the hand going, down and up, at the same rate of speed as though all were notes, missing the string, of course, where the rests occur. *Listen* to the *effect* and *memorize* the rhythm of the various groups.

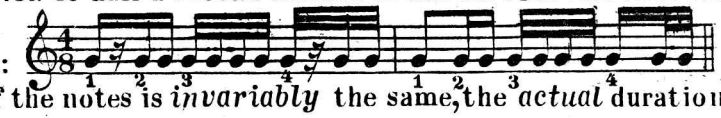

6.
D U D U D U

33. A dot after a note or rest increases its duration one half. In writing measures like the 6th exercise, a dot is freouently used instead of a sixteenth rest, thus: the dot in this case having the same duration as the rest.

34 In the next, mark the time of the thirty second rests mentally if possible, otherwise follow the direction given for No. 6. A dot following a sixteenth note has the same duration as a thirty second rest. That is, one half of a sixteenth.




*Two ways of writing the same Rhythm are shown in measures marked thus:*

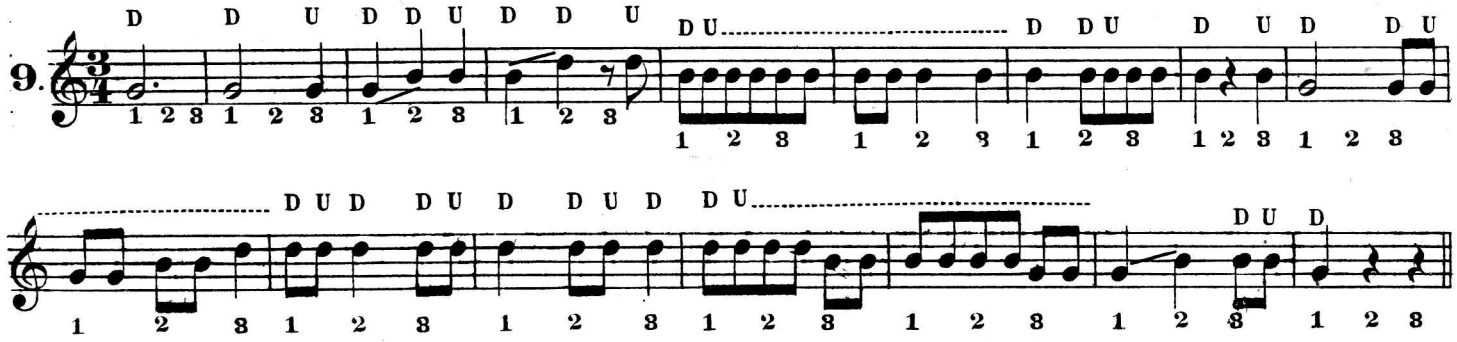
35. If unable to get the time right in the above as counted, change the Time Signature (mentally) to 4-8, which calls for 4 beats to the measure, one Eighth note or its equivalent to each beat. In order that the speed may be as before, each beat should have a duration of half a second instead of one second. The first two measures written in this way would be counted thus: 

36. While the *relative* or *proportionate* duration of the notes is *invariably* the same, the *actual* duration depends on the duration of the beats, which may be longer or shorter than one second according to the character of the music.

37. The preceding exercises are all in Double or Quadruple measure, usually called Common time. Quadruple measure is often indicated by a large **C** instead of the figures 4-4.

38 Triple Time is indicated by 3-4, 3-2 or 3-8 and the Waltz is perhaps the most familiar movement in this time. No. 9 contains the rhythmic figures commonly used in waltzes. The note D is made on the open first string. A line under two notes indicates that both are to be played with one movement of the hand. That is, the pick is pushed down over the string on which the first note is made and rests against the adjoining string which it sounds, in due time, by being pushed over it in the same manner. When the second note is on the first string care must be taken to avoid striking the head of the banjo with the pick.

39. The duration of each beat to be half a second. The beats may be longer or shorter as preferred, but they must not *vary* in length and the same rate of speed must be maintained throughout.

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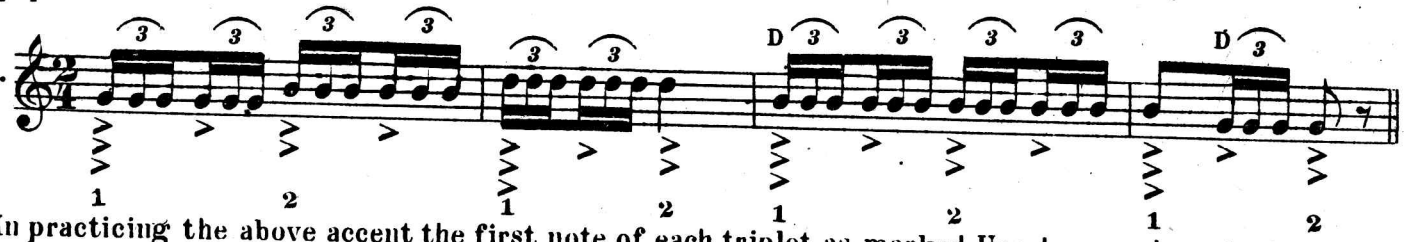
40.There is no difference between 3-4, 3-2 and 3-8 time except on paper. Anything in 3-4 time may be written in 3-2 by substituting Whole notes for halves, Half notes for quarters, &c. or in 3-8 by writing Quarter notes for halves, Eighths for quarters, &c. and, the beats being equal, there will be absolutely no difference in the musical effect.

41.A group of three notes with a figure 3 over or under them, is called a Triplet. Its duration is the same as that of two notes of the same denomination.

42.The familiar Triple Tongueing effect used in many cornet solos consists of Triplets and is expressed on paper as follows:

10.

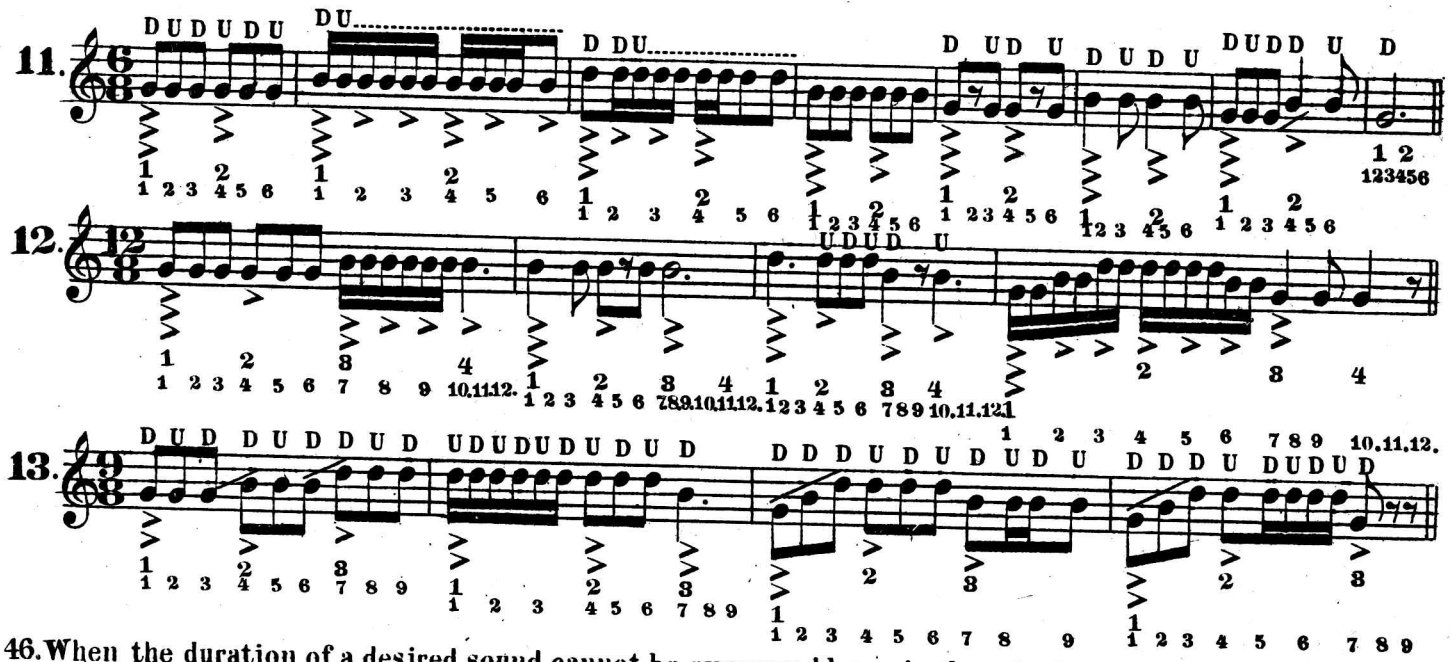


43.In practicing the above accent the first note of each triplet as marked. Use down and up strokes alternately, tightening the hold a little where the accent falls on an *up* stroke.

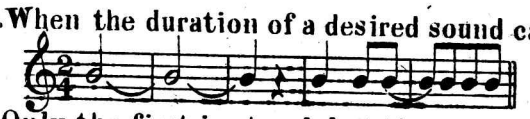
44.*Compound Time*, usually 6-8 for double measure; 12-8 for quadruple and 9-8 for triple measure, is based on triplets. In 6-8 there are two eighth note triplets or their equivalent in each measure; in 9-8, three triplets; and in 12-8, four. Figures are not used to indicate the triplets.

45.Count the time as marked, preferably two, four, or three beats to the measure. If unable to do this at first use 6, 12, or 9 beats according to the time. In either case accent the notes marked, and be sure to give notes of the same denomination exactly the same duration.

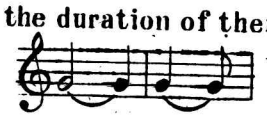
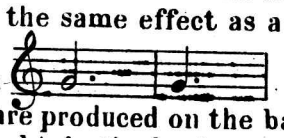
11.



46.When the duration of a desired sound cannot be expressed by a single note two or more are Tied, thus:



47.Only the first is struck but the tone is *sustained* throughout the duration of them all.

48.The Tie often has the same effect as a Dot; for instance this  sounds the same as though written thus: 

49.*Sustained* tones are produced on the banjo by repeating the notes very rapidly as many times as their duration permits. To obtain the best possible effect the volume of tone produced by the down and up strokes of the pick *must be equal* and there should be about 52 down strokes, with corresponding ups, of course, in ten seconds; the speed to be faster in some places and a trifle slower in others. The *object* being the production of a smooth, continuous tone similar to that produced by a violin bow, it must not be defeated by giving notes of the same denomination invariably the same number of strokes, as this produces the effect of monotonously repeated notes instead of sustained tones; hence the necessity of varying the speed somewhat.

50.This movement is called *tremolo* and is employed in playing smooth, flowing passages, also to sustain occasional notes of comparatively long duration in rapid music.

51.Do not attempt the following Tremolo Exercises until you can at least approximate the speed mentioned in paragraph 49.

52.The Farland Pick must be adjusted so that when the pressure of the thumb is *entirely removed* the volume of tone produced by the down and up strokes will be *equal*.

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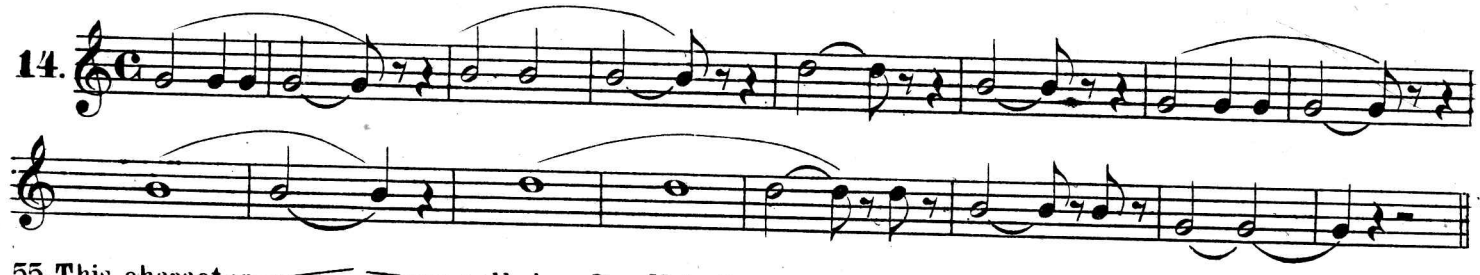
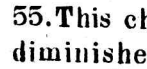
53. *Attack* each note with a down stroke, accenting the same slightly, except the last one of two or more Tied notes which, instead of being accented, should be played softly and struck only once. To make a clean cut attack prepare the *mind* and muscles so you can start the tremolo at full speed with the very first stroke; make no preliminary movements before the pick comes in contact with the string as this usually results in a *ragged* attack.

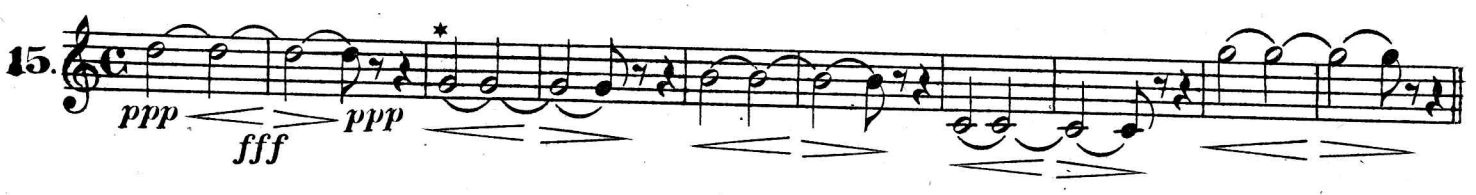
54. *Andante* means slow. (Duration of each beat about one second.) The *Slur* ⌒ indicates that the Tremolo movement is to be employed and that the notes are to be played in a smooth connected manner, usually termed *Legato*.

14.

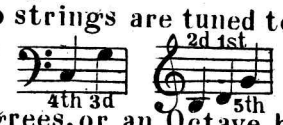


55. This character  called a *Swell* indicates that the tone begins soft, increases to loud and diminishes to soft again. At *ppp* which means very soft, the pressure of the thumb should be entirely removed from the pick. At *fff* (very loud) the pick should be held very tightly, the pressure increasing and diminishing according to the intensity of the tone. C is made on the open 4th string; G, first space above the staff, on the open 5th. Practice this effect a half dozen times on each string, daily.

15.




56.* In playing on any string except the 1st with the pressure of the thumb removed from the pick, it (the pick) will strike against the adjoining string with disagreeable effect unless the downward movement of the hand is arrested in time to prevent it. An easy way to do this is to rest the backs of the 1st and 2nd fingers, lightly on the adjacent string or strings.

57. You have no doubt observed that the banjo strings are tuned to D, B, G, C, G, from first to 5th. While noted as above the actual pitch is as follows: 

To avoid using both the Bass and Treble Clefs the music is written eight degrees, or an Octave, higher than it sounds. If a piano or organ is at hand tune the strings to the notes given. Otherwise tune the 4th to C, using a Pitch pipe or tuning fork to get the pitch. Then tune the 3rd in unison with the 4th when pressed down, or stopped, with a finger of the left hand at the 7th fret. (The frets are the wires set across the fingerboard.) Next tune the 2nd in unison with the 3rd stopped at the 4th fret, the 1st in unison with the 2d stopped at the 3d fret, and the 5th in unison with the 1st stopped at the 5th fret. When two strings are in unison if one is struck the other will vibrate, this vibration being perceptible to sight as well as touch and hearing.

Having mastered the foregoing the training of the left hand may be commenced. The *first position* of this hand is shown in figures 5, 6, 7.

58. *Observe* that while the position of the fingers changes that of the hand and arm remains practically the same; that all the fingers are curved, and that the *tips* are used to press the strings down. This pressure *must* be strong, otherwise the tone will be bad. Note that the fingers are not placed on the frets but that the strings are pressed against them.

59. Practice placing the fingers in the positions illustrated. Use a mirror and compare the reflection with the pictures. Continue the practice until you can change the fingers from one position to another readily.

60. A *Key* is a family of tones consisting of a *Scale* and *Chords* composed of its tones.

61. On the banjo, from an open string to the first fret on the same, or from any fret to the next on the same string, is a Half Step. A *Step* consists of two Half-Steps.

62. The *Diatonic Scale* is composed of *Five Steps* and *Two half-steps*, the latter (in the *Major* mode) being between the *third* and *fourth* and *seventh* and *eighth* notes, as shown in the following scale in the *Key* of *C Major*, in which *C* is the fundamental or *Key note*, (also called the *Tonic*.)

Memorize the location of the notes on the banjo.

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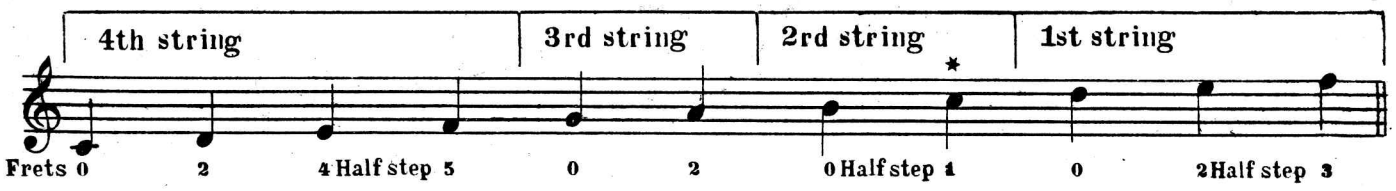
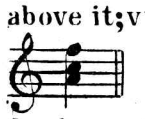
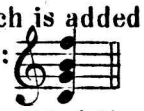



63.* Beginning of the scale in the second octave. Each octave is a repetition of the first in *every-thing* but pitch, the half-steps in the *Key of C* coming invariably between E and F, and B and C.

Bearing this in mind you can easily locate all the higher notes on the first string. The open 5th string giving the same note as the first string stopped at the 5th fret it follows, that, from that point upwards any note made on the first string can be made at the same fret on the 5th.

64. A *Chord* consists of three or more notes written one above another, or attached to one stem. These notes are played simultaneously, as one.

65. The most important chords are as follows: First, the *Tonic*, which consists of the 1st, 3d and 5th notes of the scale, viz: C, E and G in the Key of C Major. The position of the fingers required in making the easiest form of this chord on the banjo is shown in Fig. 5, written thus: Second, the *Sub-dominant*, consisting of the 4th degree of the scale (called Sub-dominant) and the 3d and 5th notes above it; viz: F, A and C. Position of the fingers in making the easiest form shown, in Fig. 6, written thus:  Third, the *Dominant seventh*, the 5th note of the scale (called Dominant) being taken as the fundamental tone, to which is added the 3d, 5th and 7th notes above it. In this case G, B, D and F. Easiest banjo form written thus:  Position of the fingers shown in Fig. 7.

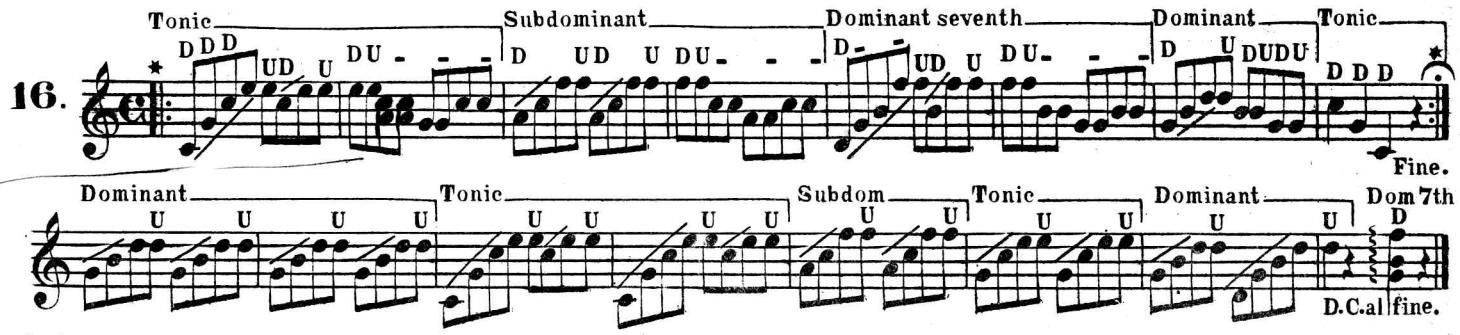
67. When the 7th (F) is omitted the chord is of course, merely the Dominant.

68. *Memorize* the names of the notes which form each chord so you will be able to recognize it in any octave regardless of the order in which the notes occur. The notes of a chord may be duplicated in different octaves and arranged in any possible combination without altering its general name.

69 Before attempting the next exercise practice placing the fingers in the positions illustrated in figures 5, 6 and 7, (using a mirror as previously directed,) until you acquire considerable facility in changing from one to another in the order given. This will enable you to get through the exercise, (in slow time at least,) without stopping.

70. In changing from the *Tonic* to the *Subdominant*, or vice versa, the *first* finger *must not* be raised. In like manner the 4th or little finger remains stationary in changing from the *Subdominant* to the *Dominant seventh*.

71. In the following, place the fingers at once on the chords named and prepare the *mind* in advance of the changes so that hesitation and loss of time may be avoided. Press the strings *firmly* and place the fingers so they will not interfere with the vibration of adjacent strings.




72.* Dots signify repetition of the music between the heavy bars, or double bars. A Hold 𝄐 thus used marks the End of a piece. Fine means End. A waved line before a chord signifies that the notes are to be played very rapidly from lowest to highest by sweeping the pick over the strings used. D.C.al fine, means return to the beginning and play to the end.

73. Practice the above till you can play it *correctly* in every respect, also as rapidly as your ability permits, before proceding to the next. Should one or more measures prove more difficult than the rest, make a special exercise of the same and practice until it becomes easy. Follow this rule in everything.

74. The following chord exercise may be played as an accompaniment to No. 16, on the banjo, guitar or piano. Best taken an octave lower on the piano.

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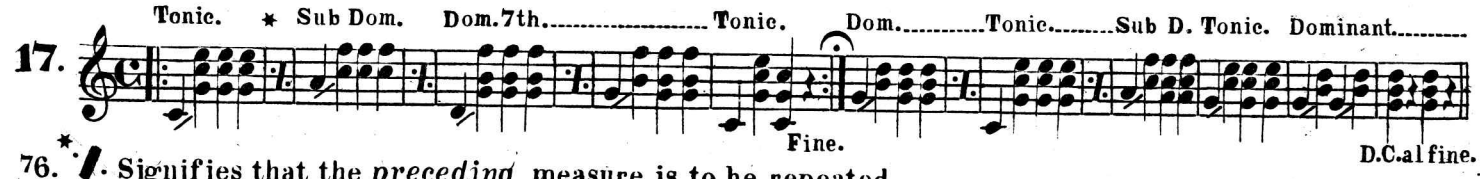
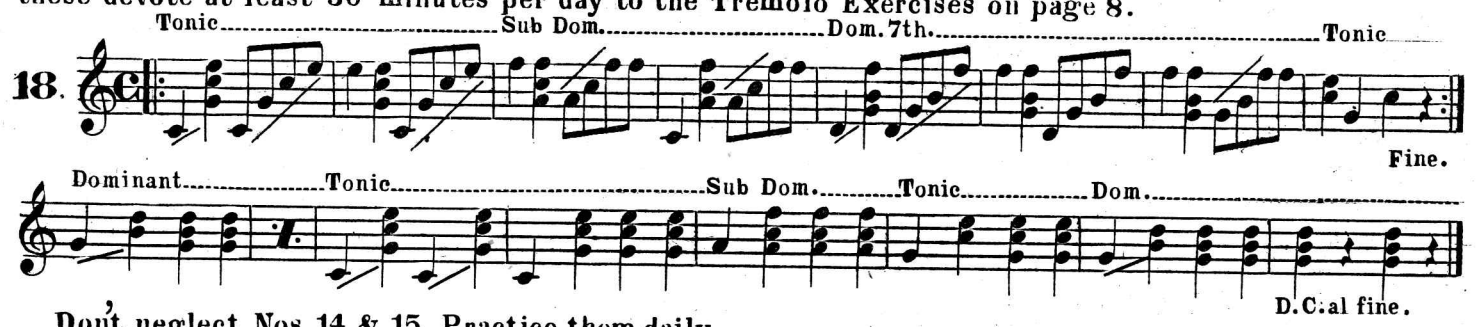
75 Only down strokes are used. After playing the single note allow the pick to rest against the adjoin - ing string. In due time push it *swiftly* with a firm, light *pressure* over the remaining strings, being sure to bring out all the notes of the chord with *equal* distinctness. *Do not pound* or scratch. Hold the pick firmly.



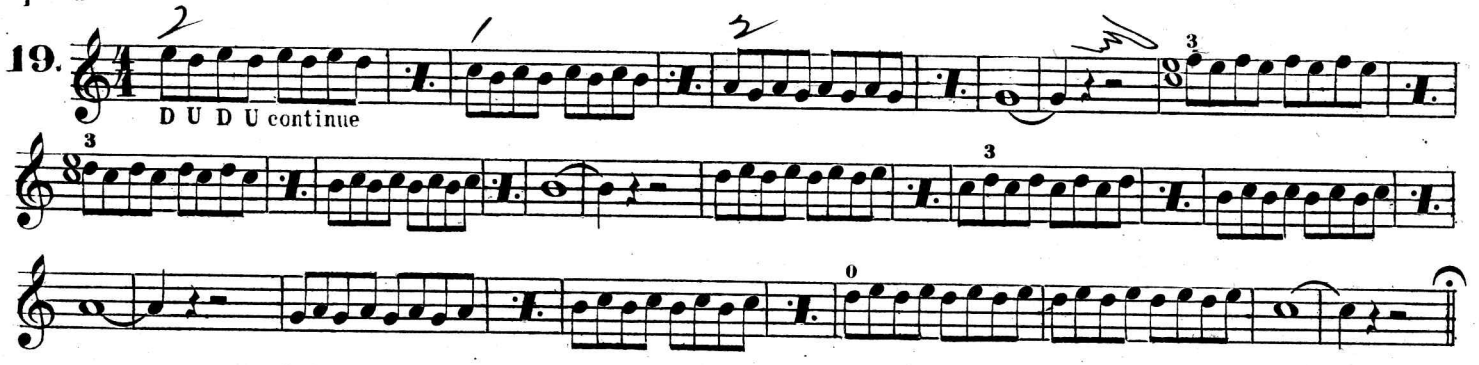

76. *. Signifies that the *preceding* measure is to be repeated.

77. The following is a different form of the same accompaniment. While perfecting your playing of these devote at least 30 minutes per day to the Tremolo Exercises on page 8.

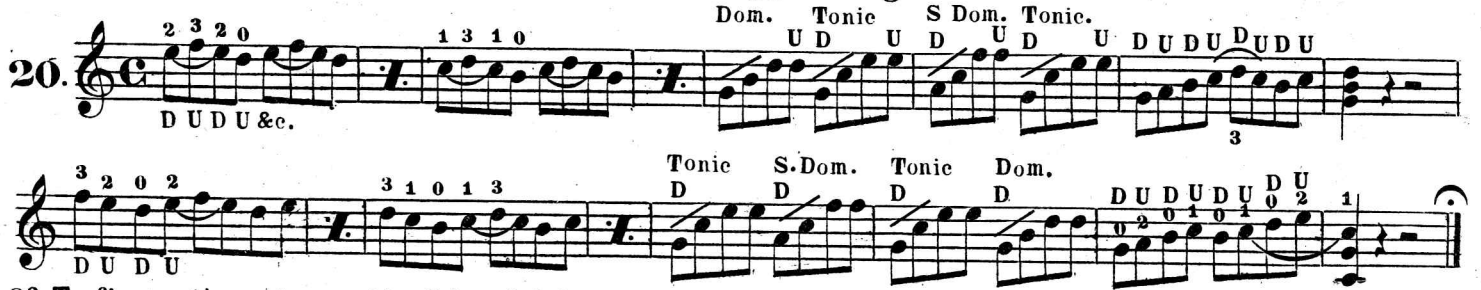



Don't neglect Nos. 14 & 15. Practice them daily.

78. Before beginning the next, place the fingers on the Tonic chord, (C chord.) Make sure that the hand and arm are in the correct position; then raise the fingers about a quarter of an inch from the strings and keep them poised ready to press the strings down as required. The correct position *must* be maintained throughout. Sustain the tied notes as directed in Paragraphs 49 to 53. The Whole notes in the 9th to 12th measures inclusive are not to be played but the fingers must be kept on them throughout the measures. This necessitates making D on the 2d string at the 3d fret, the 3d finger being used as marked. Duration of the beats about half a second. When you can get through it without a break increase the speed.




79. The *Slur* used in the following, shows that the finger used in making the first note *must not* be raised until the second one has been played. Compare the position of your hand and arm with figures 5, 6 and 7 frequently. The position must be the same in playing Nos. 16 to 20, inclusive and you should form the *habit* of holding the hand *correctly* before proceeding farther.




80. To finger the notes on the 3d and 4th strings in No. 21 the 1st finger and thumb should take the position shown in figures 11 and 14. The 2d finger should *not* rest against the 1st. In fingering the 3d string the 1st finger covers but 3 strings instead of 4 as shown in the cut. Fig. 19 shows position of the fingers on the 4th string.

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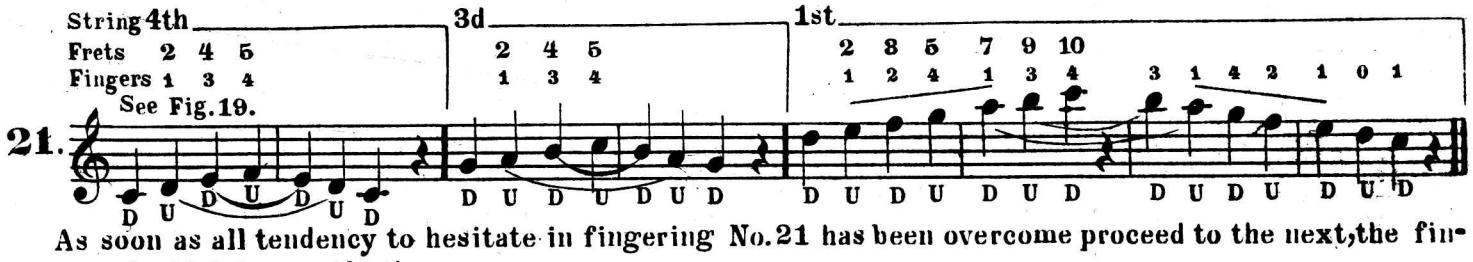
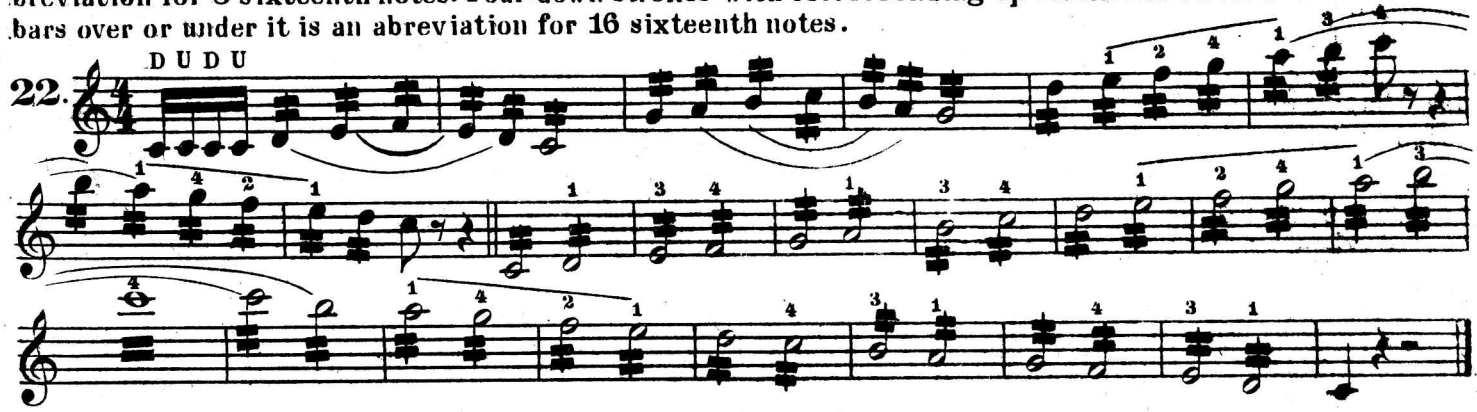
81. To make the three highest notes on the 1st string the 1st finger must shift from E (2d fret)to A(7th fret) without being raised. Position of the thumb shown in Fig. 13. The slurs must be observed as in the preceding numbers if correct habits of fingering are to be formed. Make separate exercises of the parts between the heavy bars, playing them over and over until thoroughly mastered, then connect them.




As soon as all tendency to hesitate in fingering No. 21 has been overcome proceed to the next, the fingering of which is exactly the same.

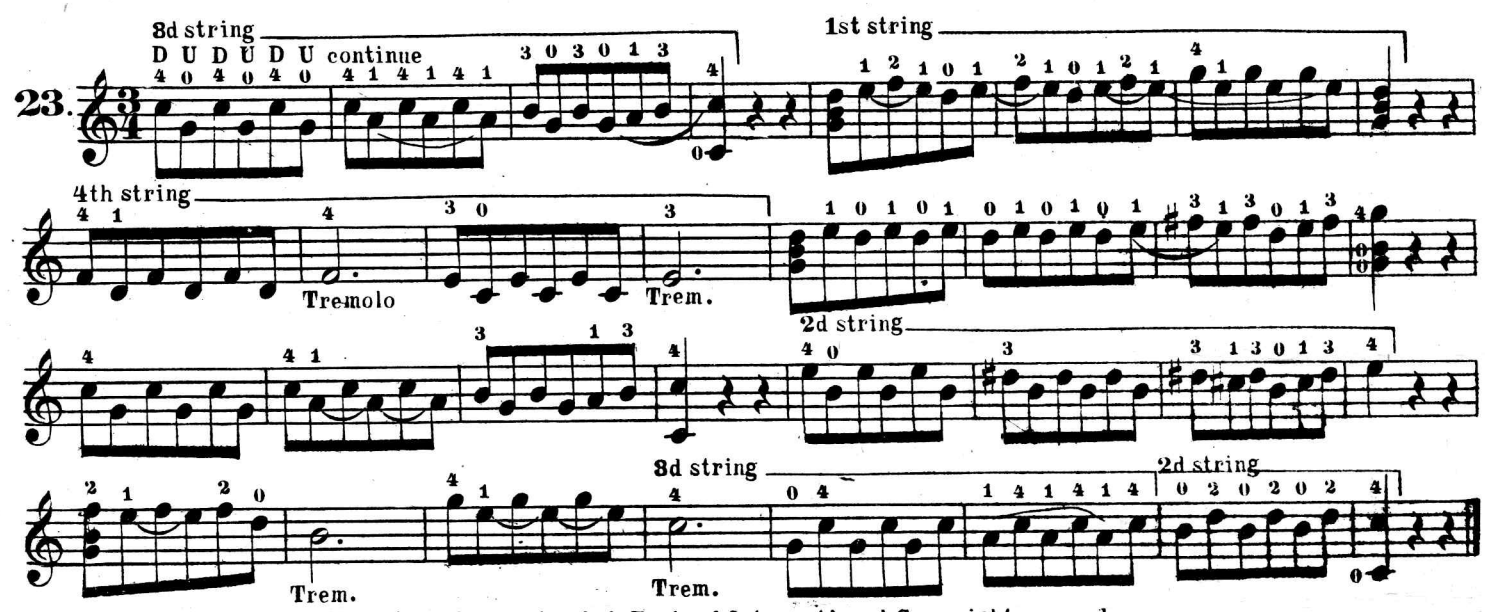
82. A quarter note with two bars across the stem is an abreviation for 4 sixteenth notes and must be played the same as the group of four which begins the exercise. A half note with two bars across the stem is an abreviation for 8 sixteenth notes. Four down strokes with corresoonding up strokes. A whole note with two bars over or under it is an abreviation for 16 sixteenth notes.




83. No. 23 is entirely in the 2d Position in which the 1st finger commands the 2d fret; 2d finger the 3d fret; 3d finger the 4th and the little finger the 5th. Position of the thumb shown in Fig. 14. *Tips* of all the fingers to be used, except that when fingering the 3d and 4th strings the 1st finger takes the position shown in Fig. 11 covering 3 or 4 strings as necessary.

84. A Sharp (♯) placed before a note indicates that it must be made a half-step (one fret) higher than usual, therefore the F's in the 15th measure must be made at the 4th fret instead of the 3d, likewise the D's in the 22d and 23d measures. C sharp in the 23d measure to be at the 2d fret of course. Thus used a sharp remains in force throughout the measure unless cancelled by this character (♮) which is called a Natural. If the last note of a measure is sharped and the next measure begins with a note on the same degree the sharp remains in force throughout that measure also, unless cancelled as previously stated.

85. Observe that the following is in 3-4 time. Sustain the dotted half notes. When a Slur connects two or more notes be *sure* to keep the finger down firmly till *after* the last one has been played. The figures indicate the fingers, which should be kept poised over their respective frets when not in use.

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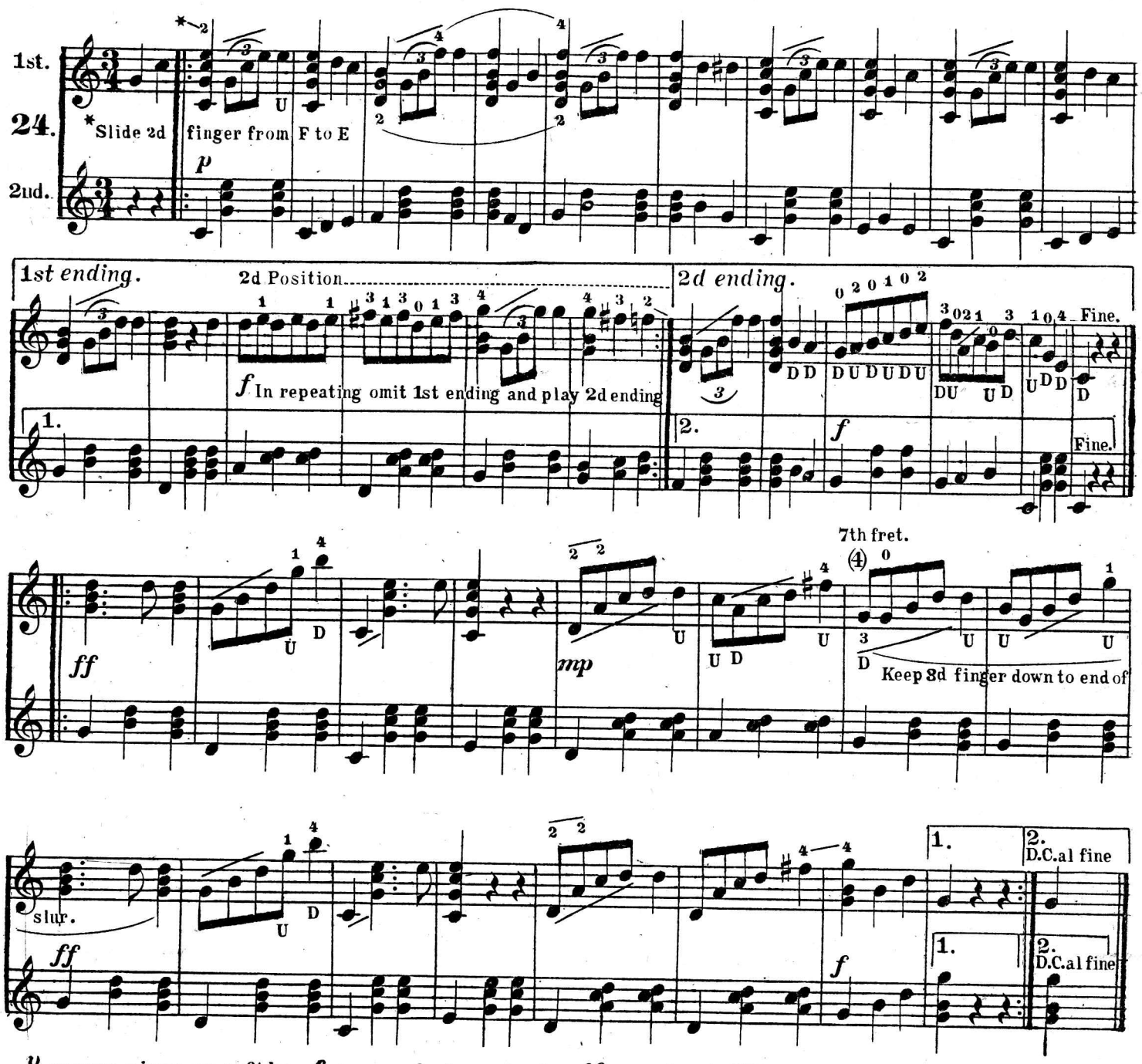
# RECREATION WALTZ

**Solo or Duett.**

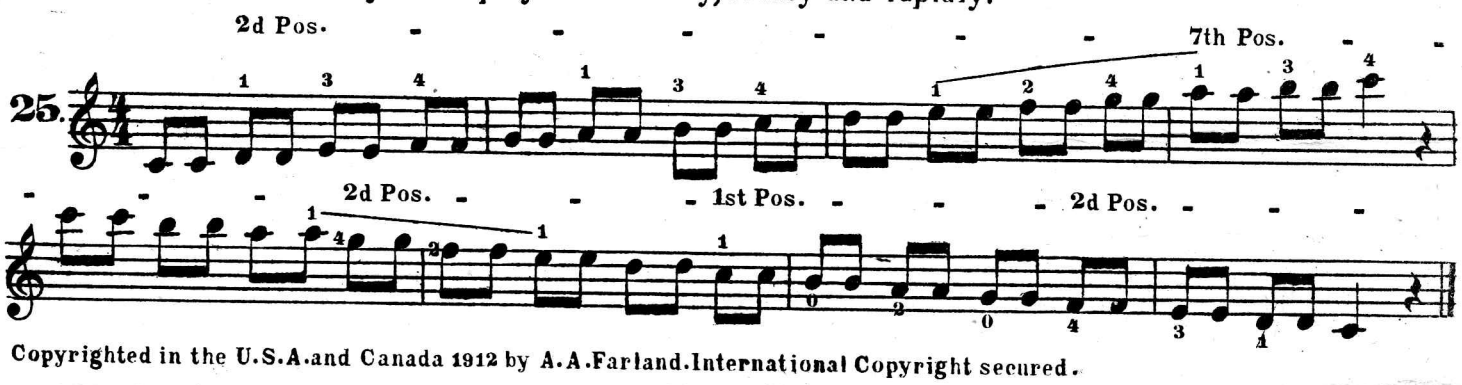



*p* means piano or softly. *f* means forte or loud. *ff* very loud. *mp* moderately soft.

$\frac{2}{2}$ means cover both strings with the 2d finger as shown in figure 8.

A figure in a circle (4) indicates the string on which the note should be made.

Practice No 25 until you can play it smoothly, evenly and rapidly.

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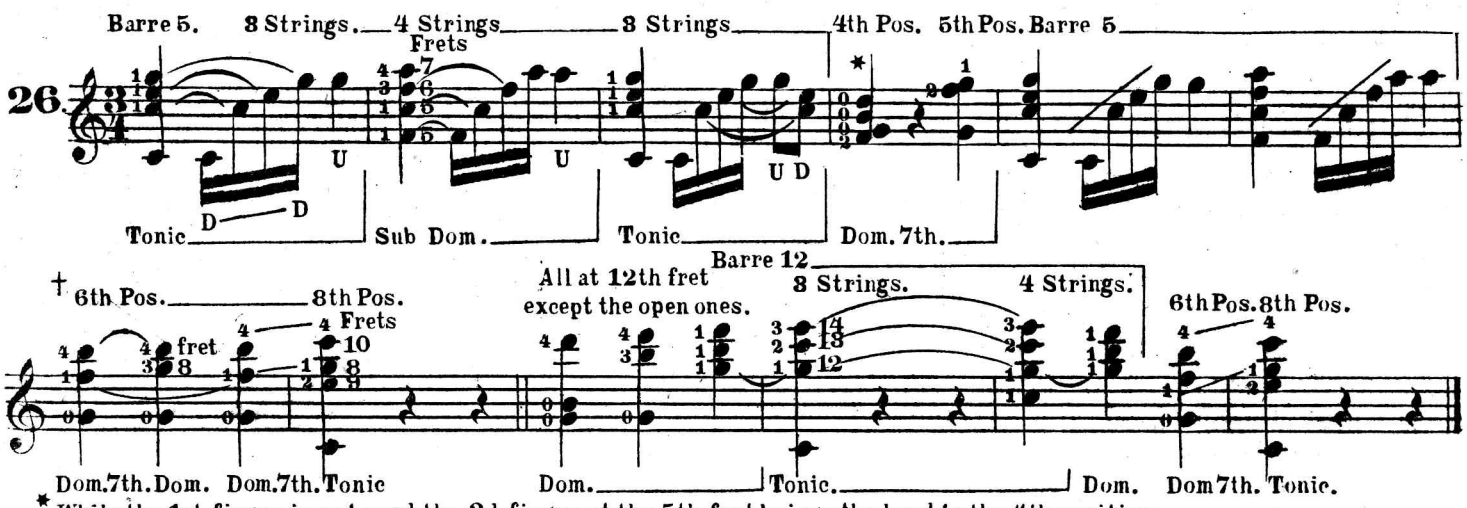
85 You have doubtless observed that the fret fingered by the 1st finger determines the Position. That is, when the 1st finger is at the 1st fret the hand is in the 1st position; 2d fret, 2d position; and so on.

86 When two or more notes of a chord can be made at the same fret they are usually made with the same finger which is placed straight across, or Barres the strings at the required fret. Position of the 1st finger and thumb shown in Figures 11 and 14. The position of the other fingers varies according to the notes they must make. In making Position chords, (so termed to differentiate them from Barre chords) the 1st finger is placed on one string only.

The chords most used in the key of C from the 5th to the 12th position inclusive, follow. Practice No. 26 until you can make the required changes without hesitation or loss of time.




* While the 1st finger is not used the 2d finger at the 5th fret brings the hand to the 4th position.

† Position of the thumb in making all Position chords shown in Fig. 13.

In order to play with comparative ease the hand *must* take the positions shown in the figures refferred to. See Fig 3 also, which shows Position of the hand in making the Tonic chord of C in the 8th position. The thumb does not move in changing from the dominant 7th chord in the 6th Pos. to the Tonic in the 8th.

If you fail to *memorize* the *notes* and the Frets at which they are made on the various strings in all the preceding numbers you will *never* acquire a knowledge of the fingerboard.

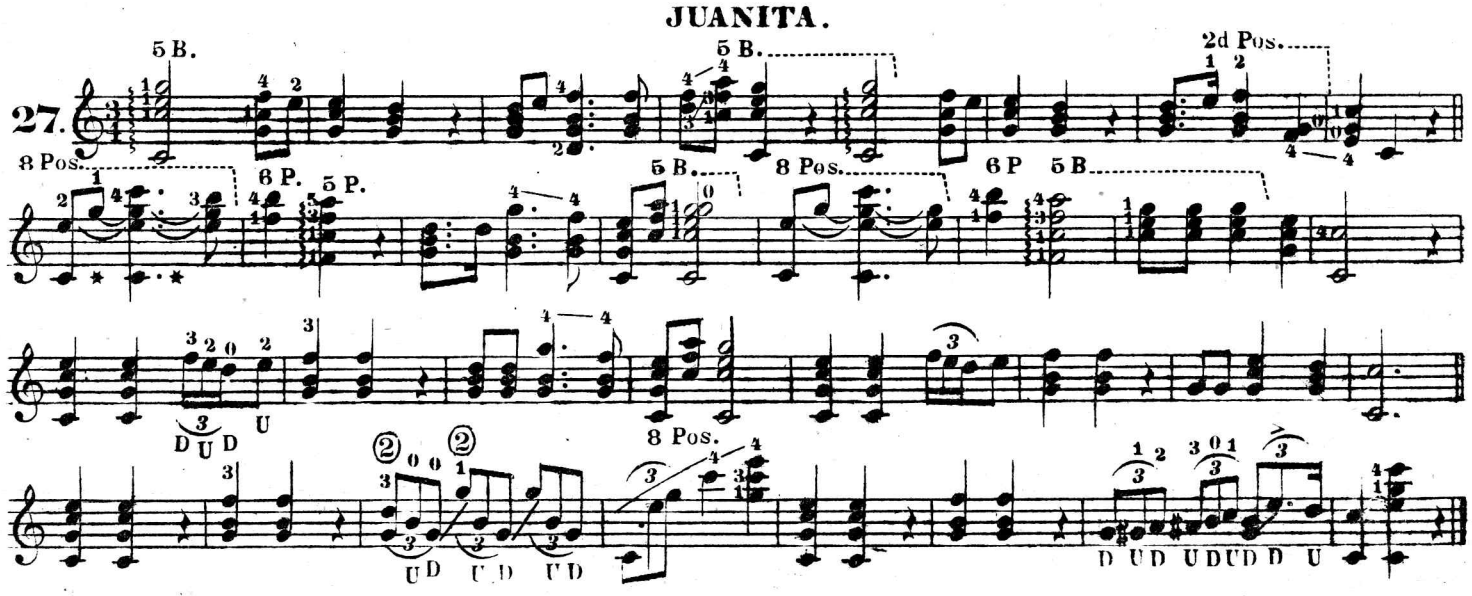
A good banjo provided with a Farland harp attachment is unsurpassed in sweetness and beauty by any other medium of expression and is especially suitable for the rendition of sweet melodies like the following.

To secure a singing effect (in the sense that the term is applied to piano playing) the following points *must* be observed.

87 The fingers must be held down *firmly* throughout the duration of the notes, the pressure to be relaxed only at the *latest* possible instant when changing position. The pick should be held firmly and the chords should be given a light but firm, swift stroke so that all the notes will sound simultaneously, care being taken to make the upper notes particularly distinct. Once struck *nothing* should be allowed to interfere with the vibration of the strings. Play about 6 inches from the bridge and practice striking chords until you can produce a *pure tone absolutely free from scratchiness.*

It is impossible to get a good tone from a poor instrument, false strings or a good instrument in poor condition. See General Information. Page 1.

## JUANITA.




* Slurs thus used indicate that the fingers are to be kept down to the end of same.

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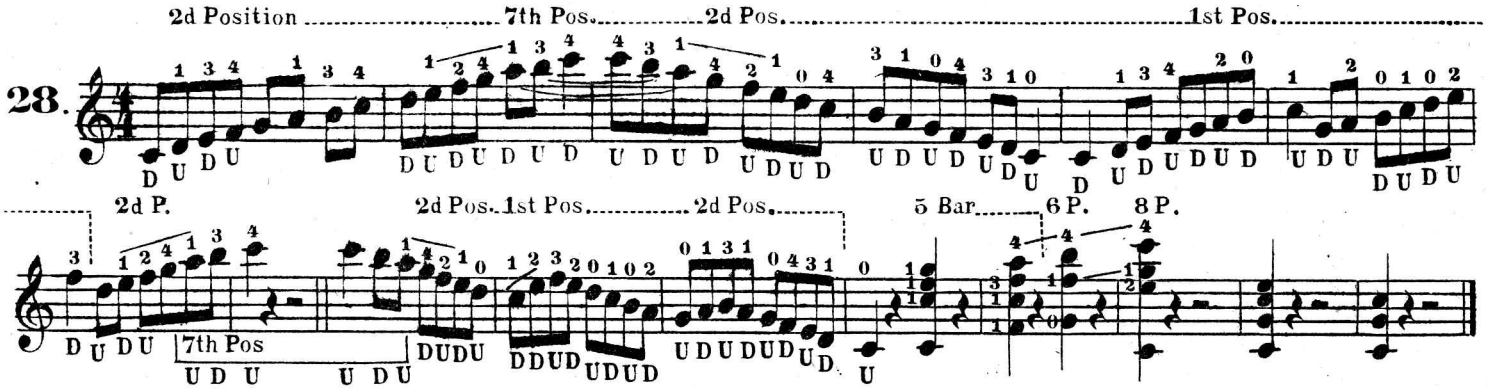
Elaborate *tremolo arrangements* of Juanita and other melodies in which the effect of a voice accompanied by the guitar or harp, also organ like effects, are introduced, will be given as soon as sufficient preparatory work has been done.

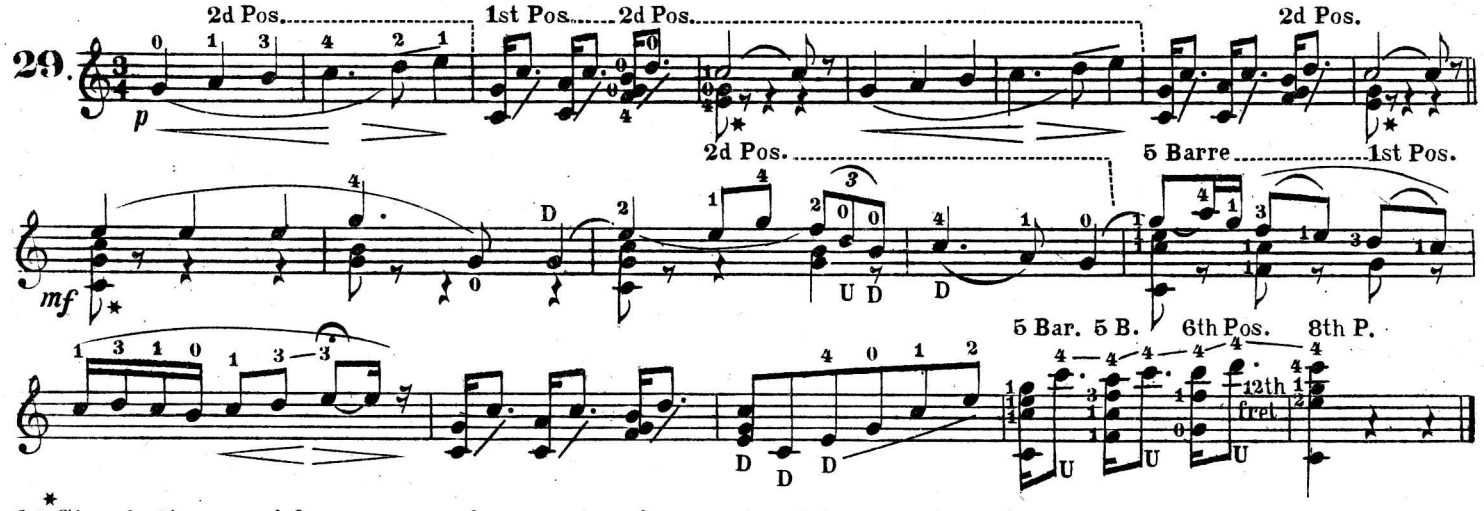
Play the following arrangement of the scale in strict time, beginning slow and increasing the speed as you acquire facillity in executing it. *Be careful* and finger it *exactly as marked.*




88. Before attempting to introduce the Tremolo in Robin Adair familiarize yourself with the notes, positions, chords &c. Then practice starting the tremolo with a chord as in the 4th, 8th and other measures. The Chord is struck with the *first* strok only, the upper note being sustained. Also practice *stopping* the tremolo with a chord, striking the chord with the *last* stroke only. To be observed in playing the triplet.

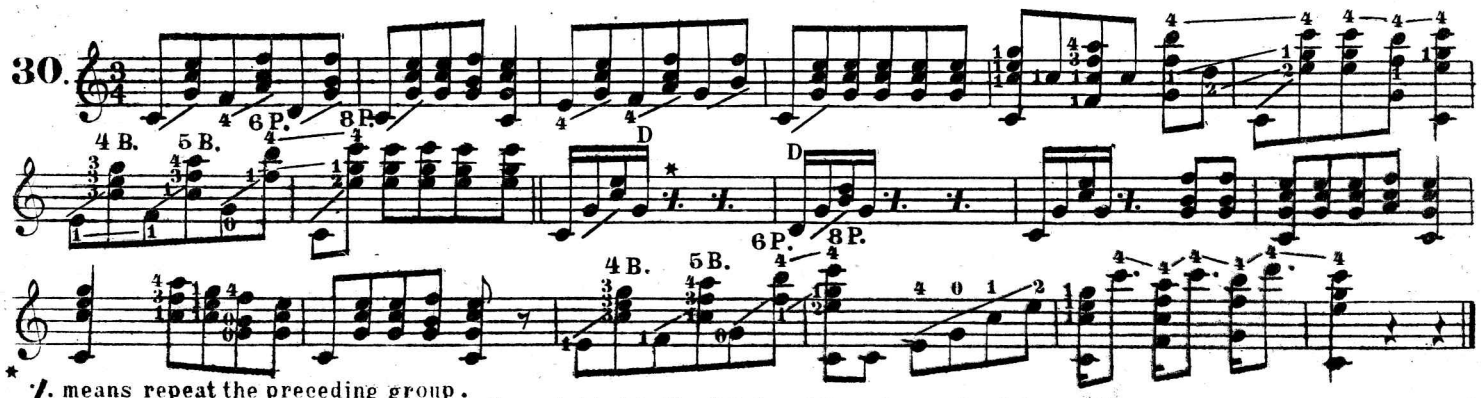
89. The Hold 𝄐 over or under a note or rest shows that it is to be sustained two or more times its usual value "according to the taste of the performer." The Hold may be prepared by slightly prolonging the duration of several of the preceding notes. ***A Tempo*** means in the time that was maintained previous to the Hold, or Pause. ***mf*** means moderately loud.

*Andante.* **ROBIN ADAIR.**




* 90. Chords thus used form a secondary part and correct writing requires the use of the rests the same as if written on a separate staff.

The following chord exercise is an accompaniment to the preceding arrangement of "Robin Adair." It can be used on the guitar and piano also. If used to accomoany the voice in the original key (B♭) the banjo must be tuned a full step lower, i.e. 4th string to B♭, others accordingly. This tuning also permits of the original piano accompaniment being used to accompany the banjo solo.




* /. means repeat the preceding group.

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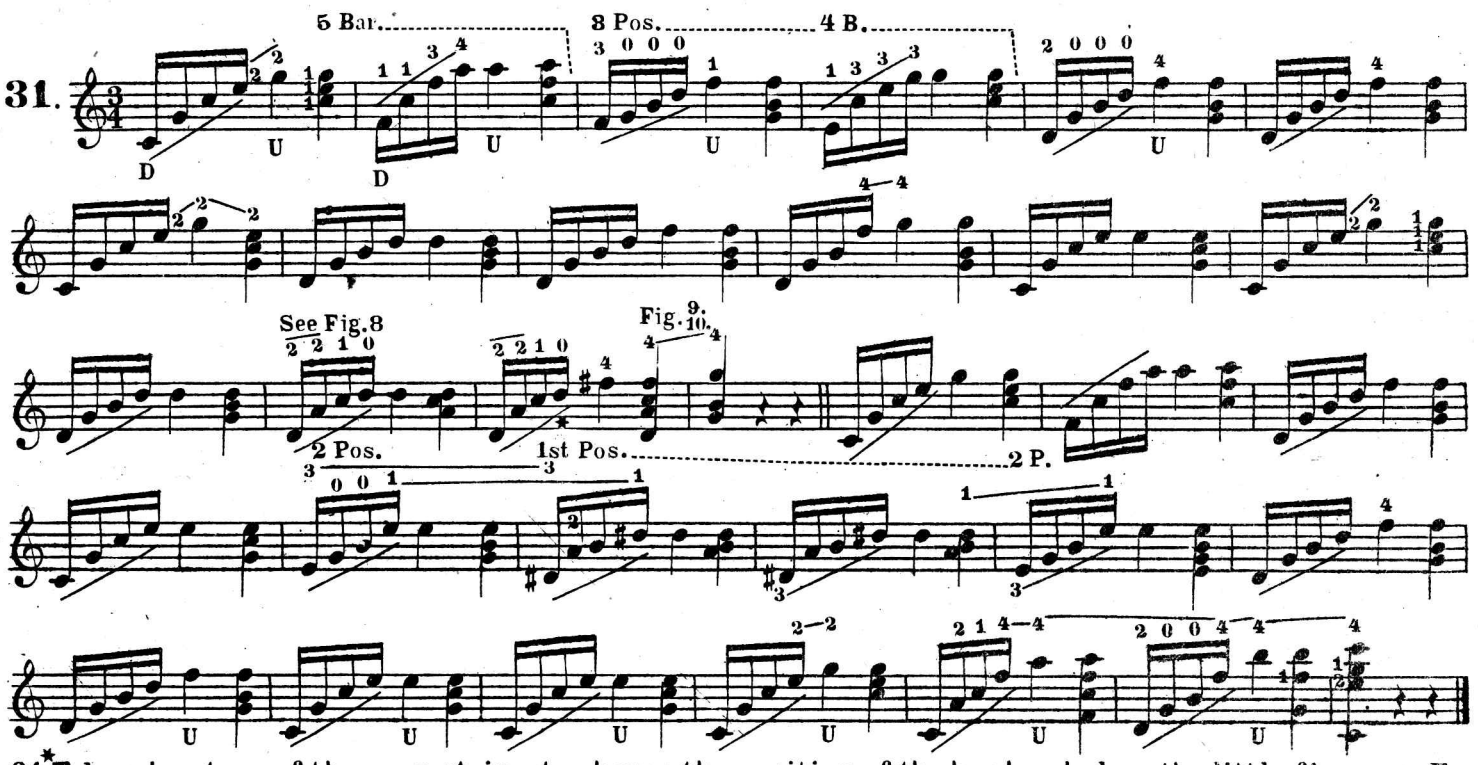
91. If you have not already done so, observe that all notes and chords can be duplicated an Octave higher by placing the fingers on the same strings 12 frets higher than their original position. Refer to the first chord in the 11th measure of No. 26 and you will find that the notes comprising it are the same in name as those in the first measure of Nos. 16 and 17.

92. Familiarize yourself with as many chords as possible in the upper positions. In order that the same may sound true the strings must be true and in tune; the fingers must press them squarely to the fingerboard without pulling them towards the bridge or in the opposite direction, and the bridge must be exactly the same distance from the 12th fret as that fret is from the nut. That is, the small piece of wood or bone over which the strings pass to the pegs.

93. When the tones of a chord are played in succession instead of simultaneously they form what is termed an *arpeggio*. Simple arpeggios occur in Nos. 16, 17, &c. More extended ones in the following which may be used as an accompaniment to No. 23 with good effect. The construction and names of the strange chords will be given in due time.




94* Take advantage of the open string to change the position of the hand and place the little finger on F sharp. This finger placed, it will be comparatively easy to make the full chord which follows. All changes of position must be made quickly so there will be no break or pause between the last note of each group and the following quarter note.

The harp attachment makes the theme in the following, also all similar melodies, doubly beautiful. It also greatly enhances the beauty of some of the more difficult variations which come later in the course. The complete set of variations makes an excellent concert number and invariably pleases. While the first variation looks formidable it will be found quite easy once the theme is mastered, provided of course, that the preceding numbers have been faithfully practiced.

95. Directions for operating the harp attachment follow:

Do not attempt to operate the attachment with pencils or other articles, which do not present a wide, flat surface, in the right breast pocket.

To produce the natural tone of the banjo the lever must be pressed against the body with sufficient force to draw the wooden muffler away from the head.

If the instrument is held correctly so that the pressure against the lever will be *direct*, the natural pressure of the right forearm necessary to hold the banjo in position will be all the force required.

*Entirely* release the pressure on the lever by *slightly* raising the neck of the banjo or by drawing it toward the left shoulder, and the rubber bands will cause the muffler to press against the feet of the bridge, which will change the *quality* of the tone to that of the harp.

CAUTION. When the harp tone is desired the instrument should be shifted so that the clothing will not touch, the lever or string, as the slightest pressure tightens the string and spoils the tone.

---

*Scales* can all be played in several different ways. All practicable, useful methods of fingering and picking them are given in this course of lessons, and will appear in due time. Practice No. 28 daily.

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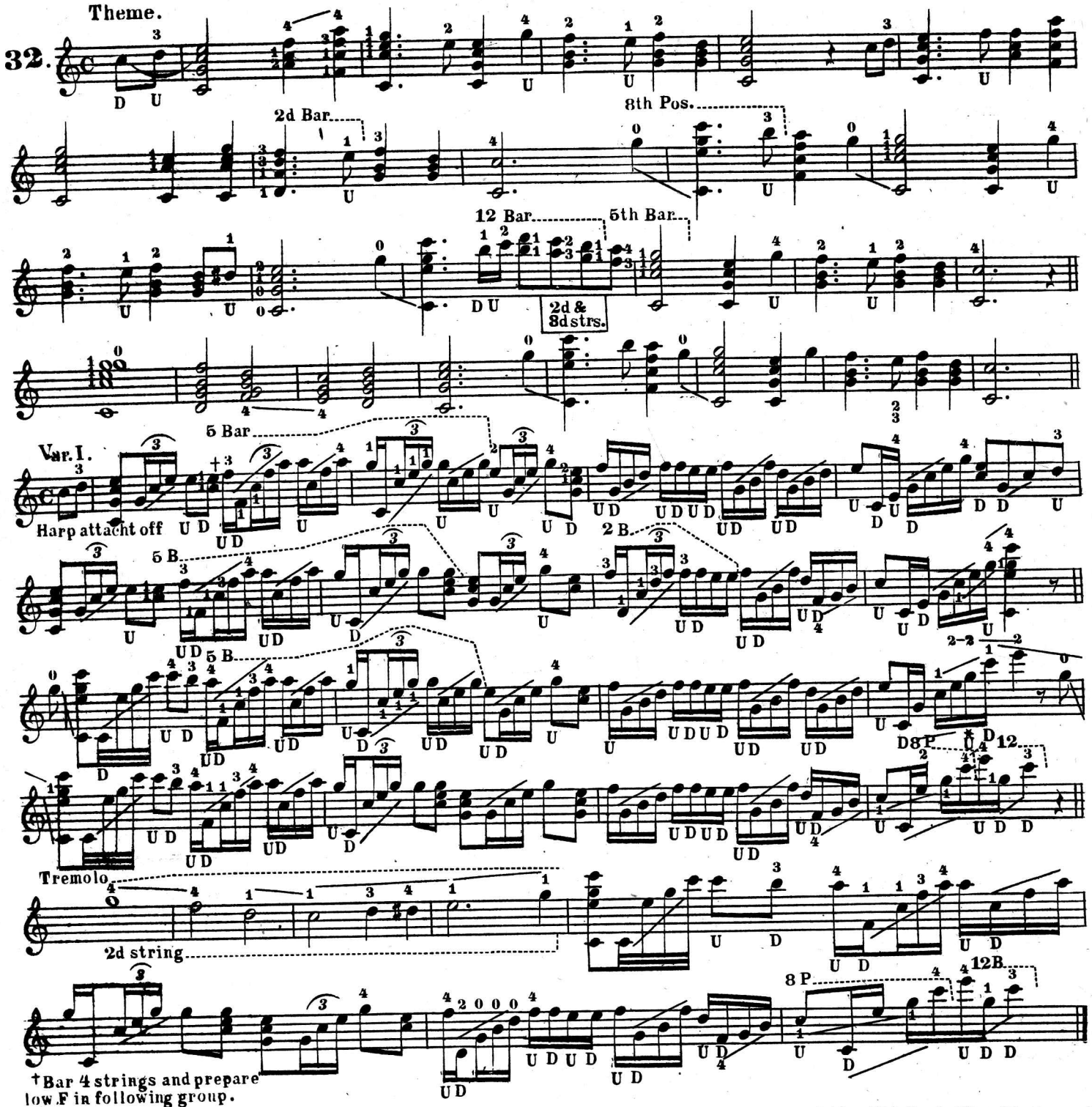
# HOME SWEET HOME WITH VARIATION.

A. A. F.




*The second finger makes G in passing without making a perceptible pause at the 5th fret. The first and second finger must not be raised in changing from the 1st to the 13th position. Observe *all* signs and figures; if they were not *important* and *necessary* the writer would not have gone to the trouble of putting them in. Make *exercises* of such measures or groups as prove troublesome and practice the same until you can play them with *ease*. Other variations will follow as soon as you have done sufficient preparatory work. Don't neglect Nos. 19 to 31 inclusive. Practice them daily. Whenever two ways of fingering or stroking a passage are given practice both.

**96** If any note but C is used as the starting point of a complete scale the Half-Steps will be displaced and the scale will not sound right unless the pitch of one or more of the notes is alterred in such a manner as to restore the Half-Steps to their proper places, that is, between the 3d and 4th and 7th and 8th notes. If G is taken as the Key note the Half-Steps will come between B and C, and E and F. As the two latter are the 6th and 7th notes instead of the 7th and 8th, it is necessary to Sharp the F in order to bring a Whole-Step between E and F and a Half-Step between F and G.

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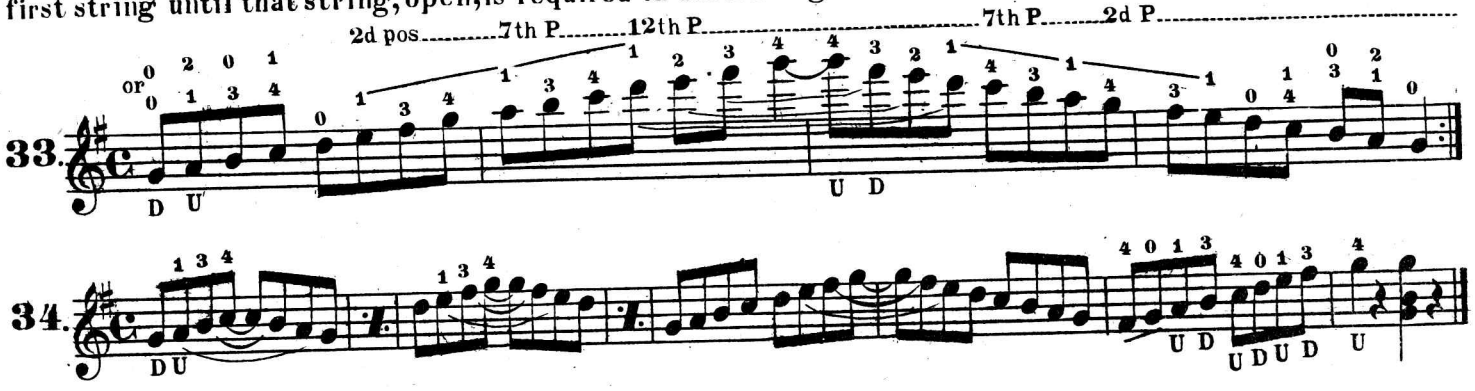
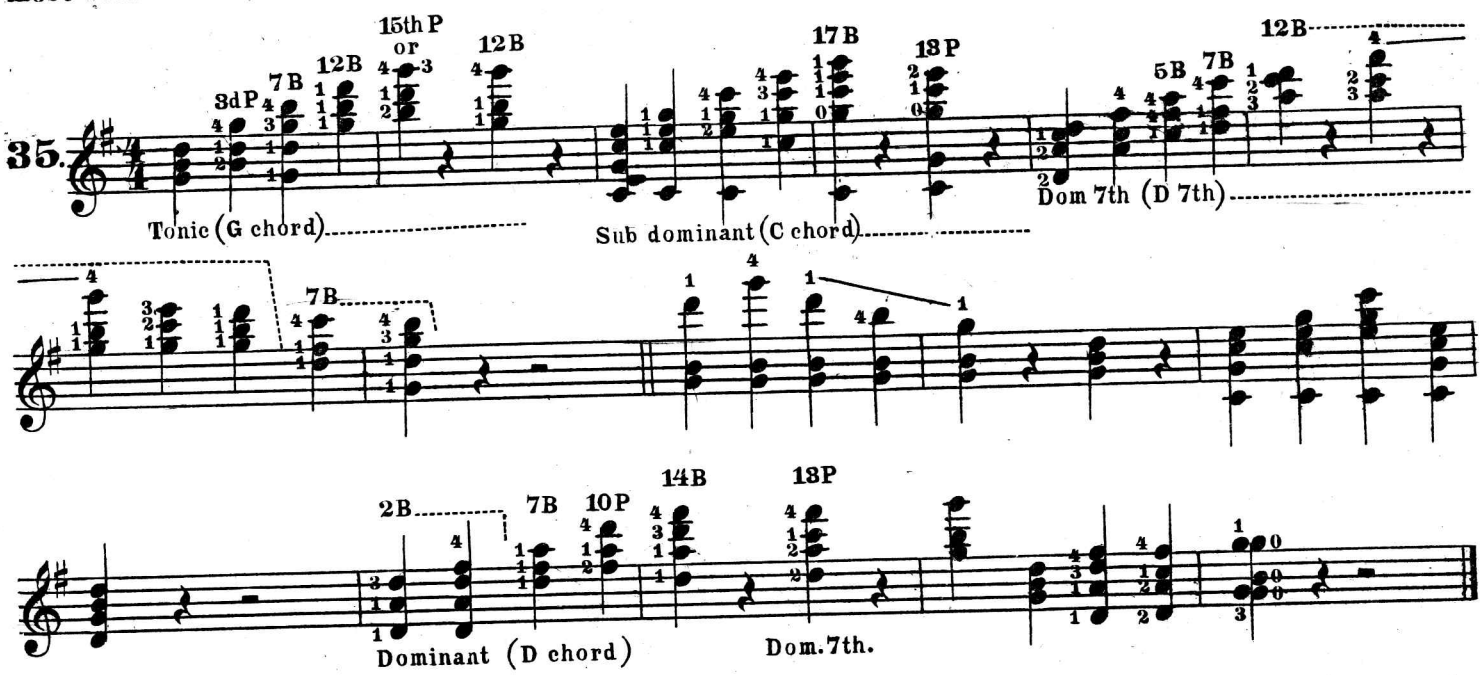
28

97 To avoid prefixing a Sharp to all the Fs the Sharp is placed on the upper line (F) immediately after the Clef and effects *all* the Fs throughout the piece unless cancelled by a Natural. In the following arrangement of the scale in G Major the Key signature of which is one sharp, be sure to make *all* the Fs one fret higher than in the Key of C. Do not fail to keep the first finger down from the time it takes the 2d position on the first string until that string, open, is required in descending.




98. The chords in this key and all others consist of the same degrees of the scale as in the key of C. That is, the 1st, 3d and 5th form the Tonic. The 4th with its 3d and 5th form the Sub-dominant, and the 5th with its 3d, 5th and 7th form the Dominant Seventh. Do not fail to familiarize yourself with them and learn to distinguish them in any form at a glance as this will prove a very great help in memorizing music. The forms most used are as follows:




99 Observe that the chord which is called the Dominant in the key of C is the Tonic in G, and that the Tonic chord in C is the Sub-dominant in G. In Nos. 23 and 31 a transient change from the key of C to G occurs, beginning with the 13th and ending with the 16th measure. Form the habit of noting such changes in everything and try to place them.

The following Mazurka Elegante has the merit of being showy without being at all difficult. First familiarize yourself with the notes, chords, positions, fingering and strokes. Then *learn* the *time*, tapping it with a pencil until familiar with the rhythm.

100. Use the 3d and 4th measures of the first strain and the 1st and 2d measures of the second strain as Exercises. Practice both methods of fingering given. When thoroughly familiar with the piece play the first and third strains *rubato*; that is, slightly slacken or accellerate the speed as marked, the former being indicated by *rit.* the latter by *accel.* Don't overlook the other expression marks. Strive to produce a *good tone.* See paragraph 87. This applies to everything.

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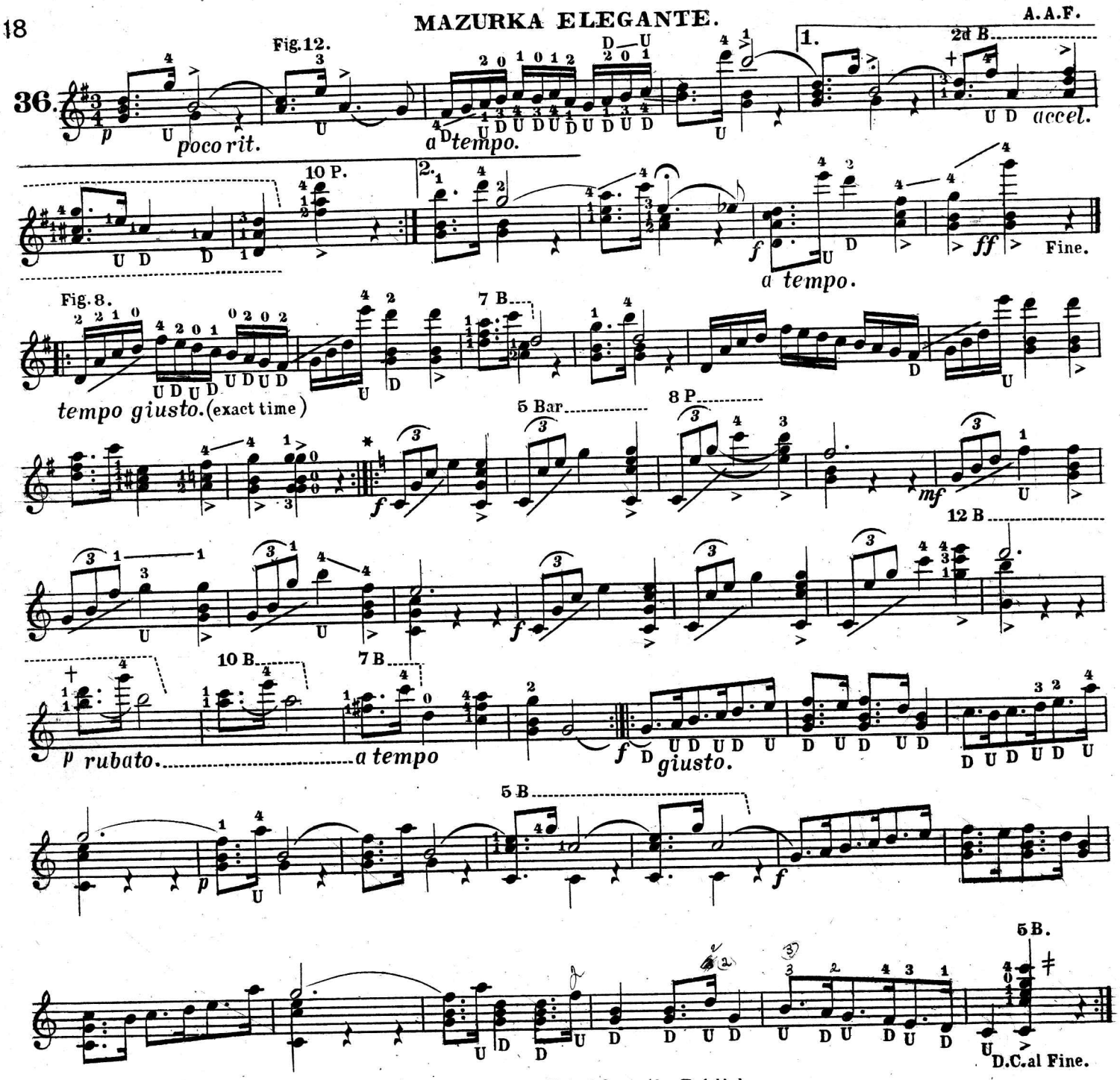
# MAZURKA ELEGANTE.



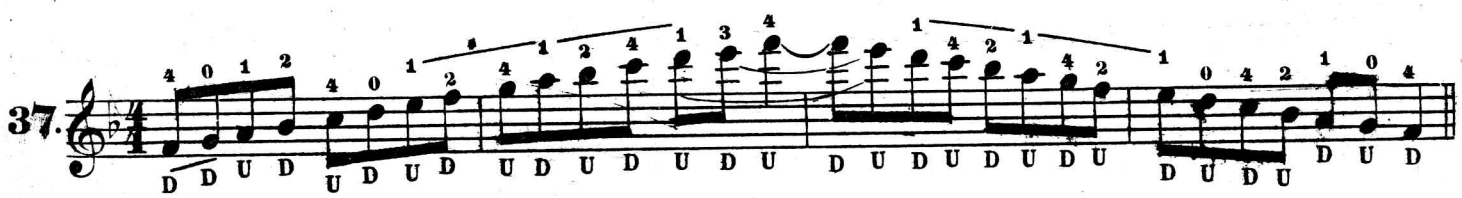



Piano accompaniment to this selection 25c., at Dealers or direct from the Publisher.

*Note the change of Key. †Transient change to the Dominant Key. ♯ An easier form of this chord can be substituted at pleasure.

This is one of the most successful encore selections Mr. Farland has ever used. Study it faithfully observing *all* the marks and directions, and you will be well repaid by the pleasure it will give you and your auditors.

The following scale is in the Key of F Major. To bring a half-step between A and B (3d & 4th degrees) and a whole step between B and C, B must be lowered a half-step. This character ♭ called a Flat is used for that purpose. It is placed on the 3d line and effects *all* the Bs unless cancelled by a Natural. When used as an "Accidental" it remains in force throughout the measure in which it occurs, in the same manner as the Sharp, as explained in paragraph No 83. B being made at the 4th fret on the 3d string, B♭ is made at the 3d fret, of course. All other Bs must be made one fret lower than in the preceding keys unless preceded by a Natural.

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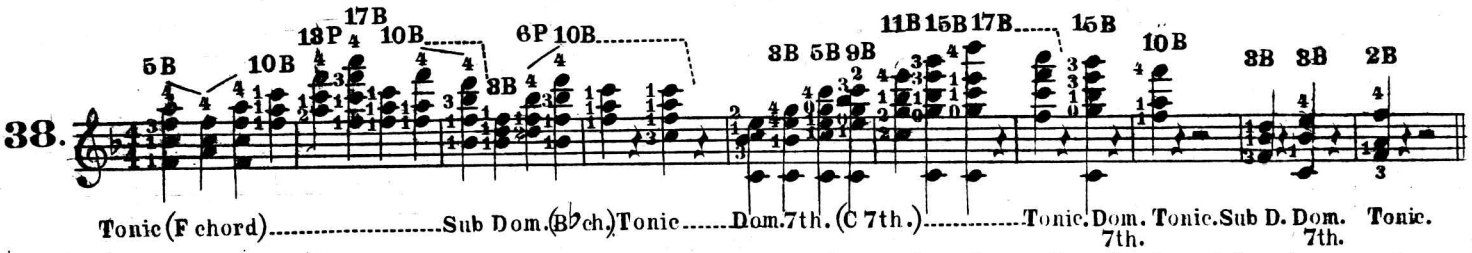
Chords most used in the Key of F Major. Signature one flat.

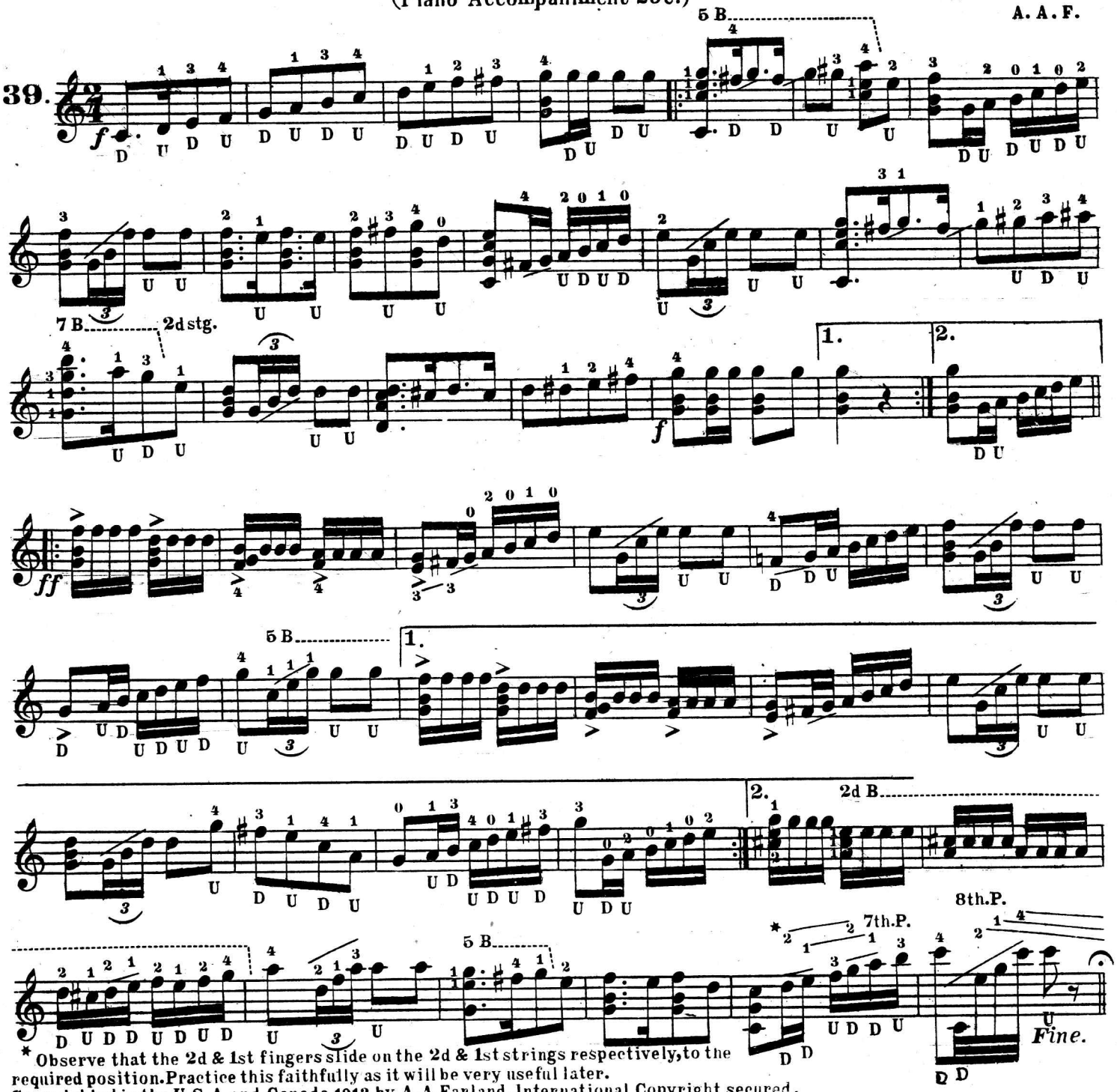



If you have thoroughly practiced the preceding scales and can play them *clearly* for at least one octave at the speed of four notes per half second the scale passages in the following bright March will be found well within your ability. The chord changes are comparatively easy. Make *Exercises* of all measures that prove troublesome, repeating the same hundreds of times if necessary, stopping for rest when fatigued, of course. See paragraph 87. *Follow* the directions therein and avoid the "Chopped off" effect usually produced by banjo players.

## MARCH: THE NOVITIATE.

(Piano Accompaniment 25c.)

A. A. F.




* Observe that the 2d & 1st fingers slide on the 2d & 1st strings respectively, to the required position. Practice this faithfully as it will be very useful later.

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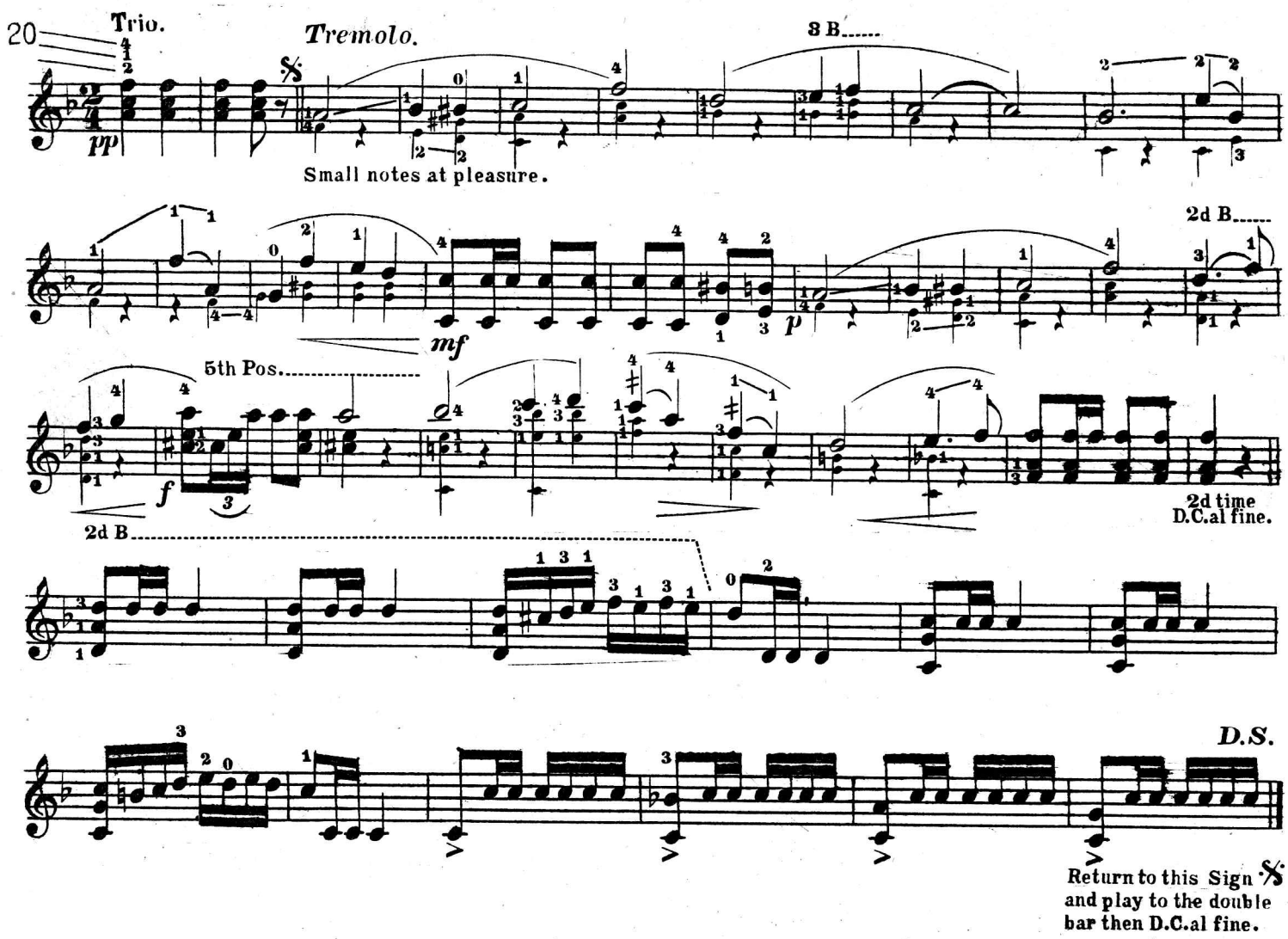
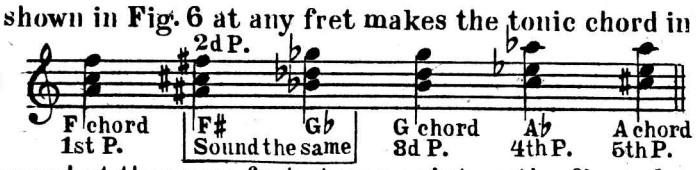


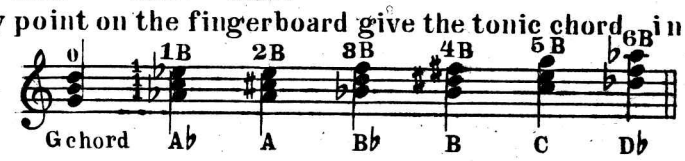

† Do not attempt the small notes until you are thoroughly familiar with all the chords and can change from one position to another without interrupting the tremolo.

‡ Immediately after the chord is struck the little finger takes the place of the first and in due time slides to A. In like manner the 1st finger takes the place of the 3d on the 2d string and slides back to C. There must not be any break in the tone or any interruption of the tremolo while changing fingers. To secure the best effect the duration of the beats should be about half a second.

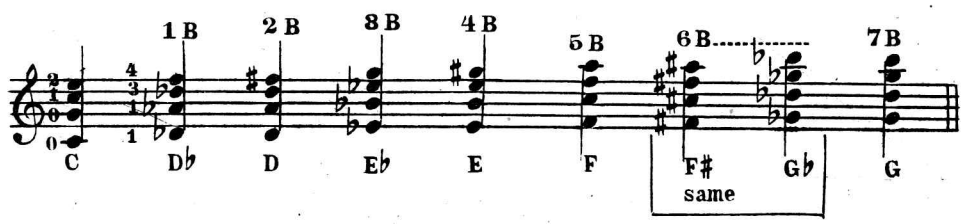
The position of the fingers shown in Fig. 6 at any fret makes the tonic chord in the Major key bearing the name of the *upper* note, thus:




The 1st 2d & 3d strings stopped at the same fret at any point on the fingerboard give the tonic chord in the Major key bearing the name of the *lower* note, thus:




Place the fingers as shown in Fig. 11 at any fret and you will make the tonic chord in the Major key bearing the same name as the *lower* note, or the note on the 2d string, which is of course the same in name.




The following (Page 21) shows the various methods of expressing each sound from the open strings to the 12th fret. The form used in music depends on the key. Notes at the 12th fret being the same in name as the open strings it follows that those at the 13th fret are the same as at the 1st fret, &c. See paragraph 91.

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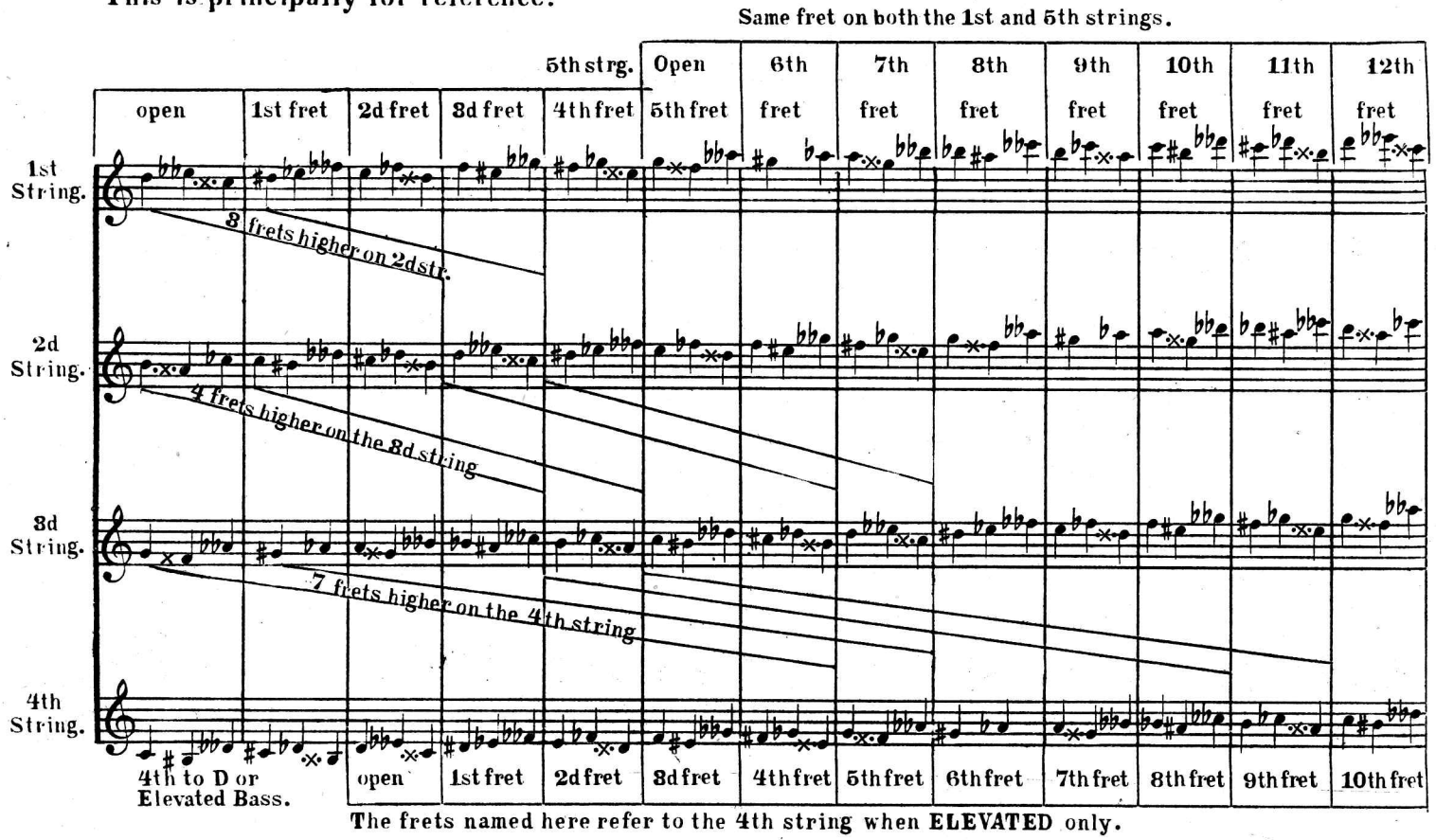
This is principally for reference.


Same fret on both the 1st and 5th strings.
5th strg. Open 6th 7th 8th 9th 10th 11th 12th
open 1st fret 2d fret 3d fret 4th fret 5th fret fret fret fret fret fret fret fret
1st String.
8 frets higher on 2dstr.
2d String.
4 frets higher on the 3d string
3d String.
7 frets higher on the 4th string
4th String.
4th to D or Elevated Bass.
open 1st fret 2d fret 3d fret 4th fret 5th fret 6th fret 7th fret 8th fret 9th fret 10th fret

The frets named here refer to the 4th string when **ELEVATED** only.

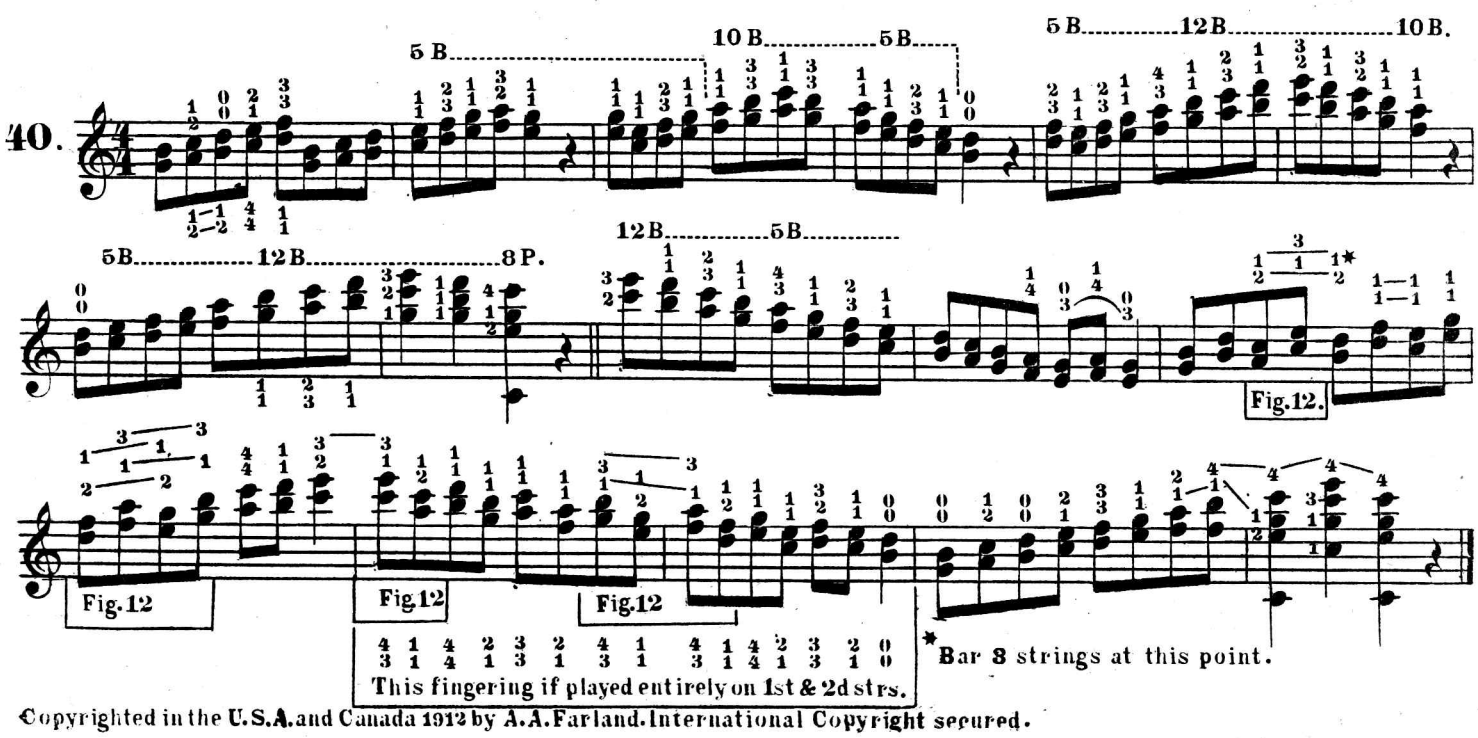
The Double sharp 𝄪 raises a note a full step and is used to raise a note that has been sharped, an additional half-step. The Double flat 𝄫 has the contrary effect, that is, it lowers a note a full step.

Observe that any note made on the 1st string can be made 3 frets higher on the 2d string, 4 frets higher still on the 3d string and 7 frets higher yet on the 4th string.

In some pieces better effects can be secured by tuning the 4th string to D. Such pieces are marked 4th. to D or Elevated Bass. When in doubt concerning the location of notes refer to the above.

A chord of two notes is, strictly speaking, not a chord but an *Interval*. If the notes occupy contiguous degrees the Interval is termed a *second*. If there is one degree between the notes the Interval is called a *third*, &c., therefore to determine the name of any interval or double note count the degrees from one note to the other, *including* the degrees occupied by the notes.

In the following Exercise in Thirds two methods of fingering some of the passages are given. Practice both and not only increase your knowledge of the fingerboard but also improve your left hand fingering.

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In No.40 Major (larger) and Minor (smaller) Thirds are used. Those made on the 1st and 2d strings *at the same fret* are Minor, the others Major.

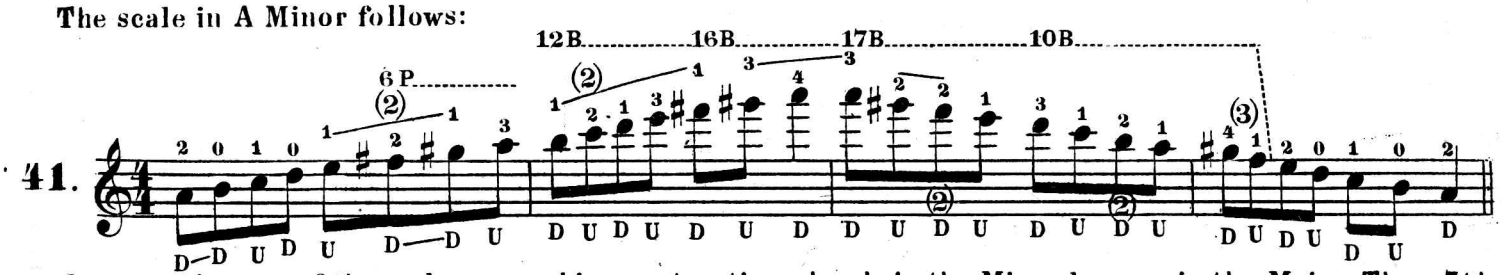
Just the contrary is the case on the 2d and 3d strings; those made at the same fret being Major, the others Minor.

Thirds made on the 3d and 4th strings are Major when the lower note is 3 frets higher and Minor when it is 4 frets higher than the upper one.

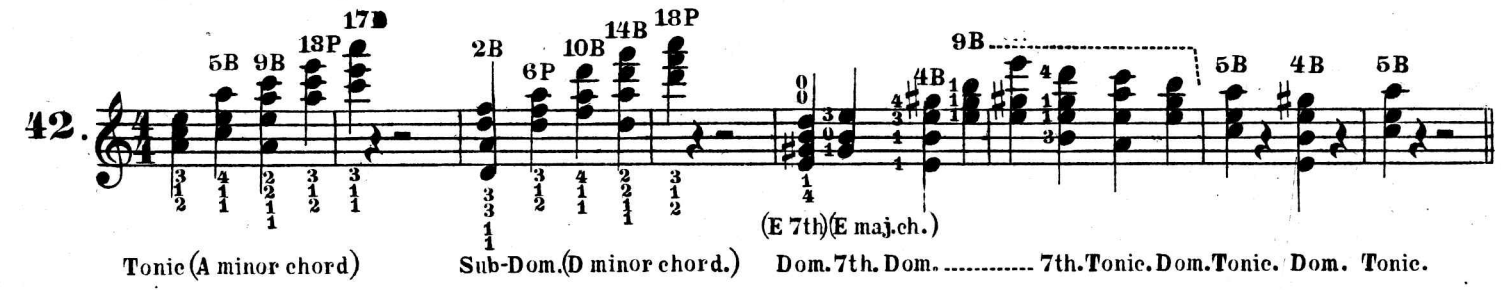
Every Major key has its *Relative* Minor (so called because it has the same key signature,) the key note of which is a Minor third below the Major key note. A, being a Minor third below C, A Minor is of course the Relative Minor of C Major.

In the Minor scale the 7th degree is always raised a half-step by an Accidental. The 6th degree is also raised in ascending scale passages but *not* in descending passages nor in chords.

The scale in A Minor follows:



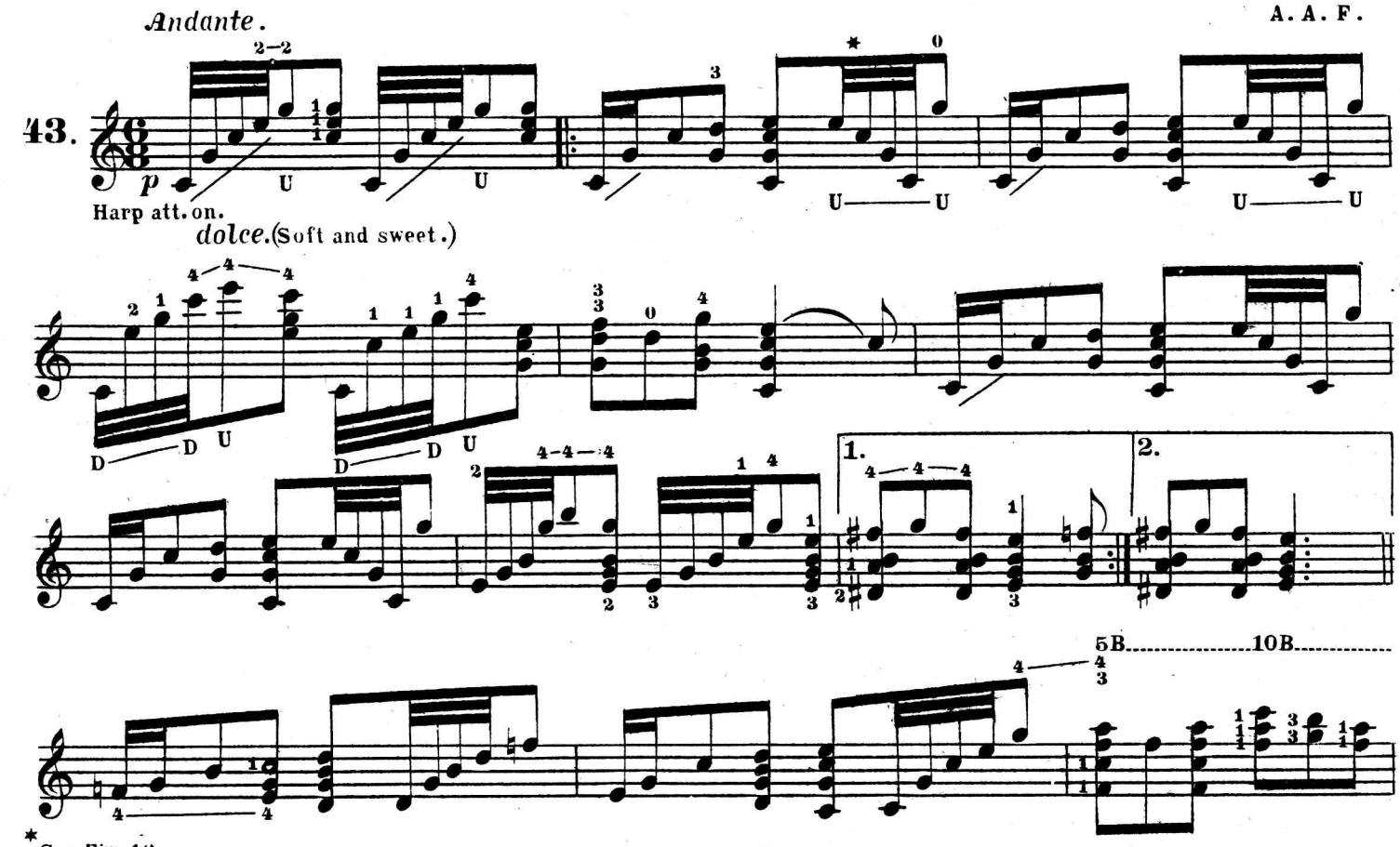

The same degrees of the scale are used in constructing chords in the Minor keys as in the Major. The 7th must always be raised by an Accidental when used in chords. The chords most used in A Minor follow:




## RIPPLING WATERS.

*Andante.*

A. A. F.




* See Fig. 16.

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5B

4B 9B 4B 2B

4B 9B

*f* *Pesante.* (Heavy.)

10

9B 7B 5B

*p*

5B

17B 12B 15B 12B

*dolce*

*p*

8B

15B 12B 8B 9Bar.

*p*

*pp* *dim.* *ppp*

* 3d & 4th finger at the same fret.

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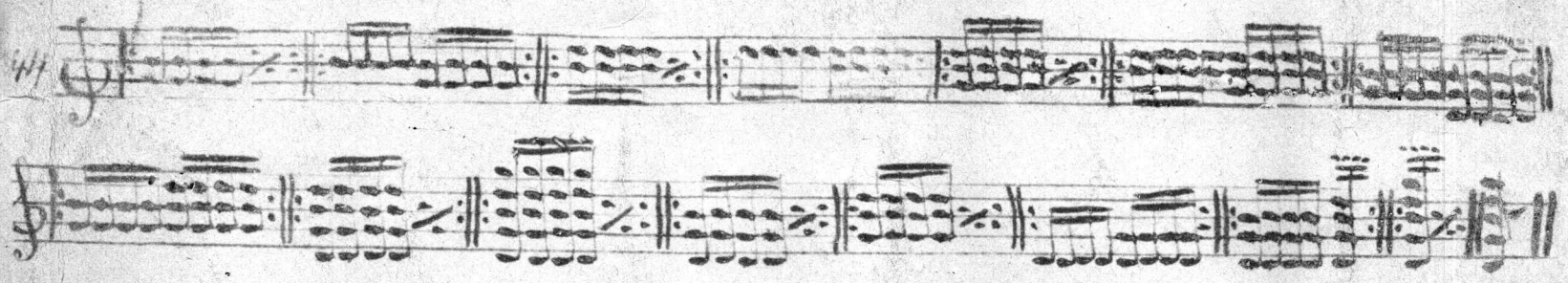
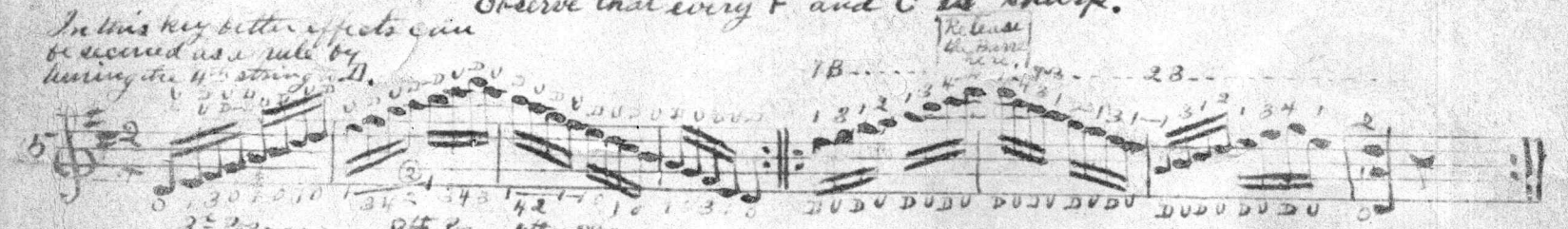
To acquire a smooth even tremolo on two or more strings and the ability to change from one to two or more SMOOTHLY practice each one of the following 15 exercises until you can play it at least 13 times in ten seconds; then combine them all into one and practice it until you can play it through without a break or pause at the rate of speed mentioned. Do not attempt to make the pick travel paralel with the bridge as this nevessitates holding the banjo in an awkward position; it is better to hold the instrument correctly and brush the strings obliquely, striking the 5th about $\frac{3}{4}$ of an inch farther from the bridge than the 1st. The strokes must be as short as they can be made and still clear the strings.

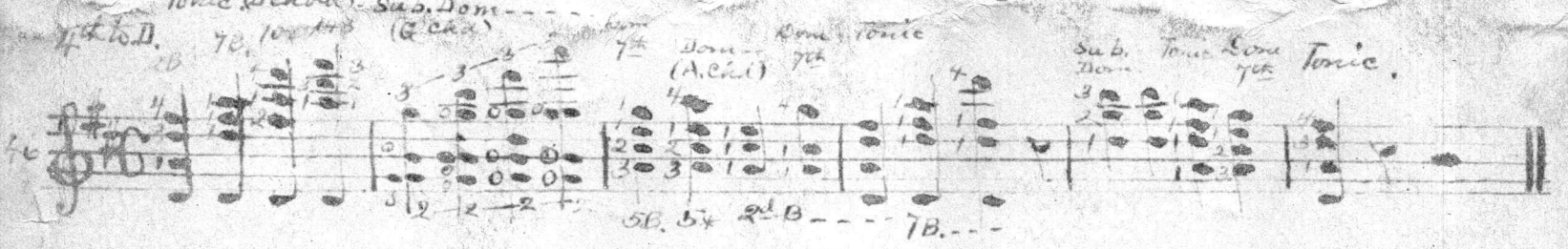


Scale in D Major.

Observe that every F and C is sharp.

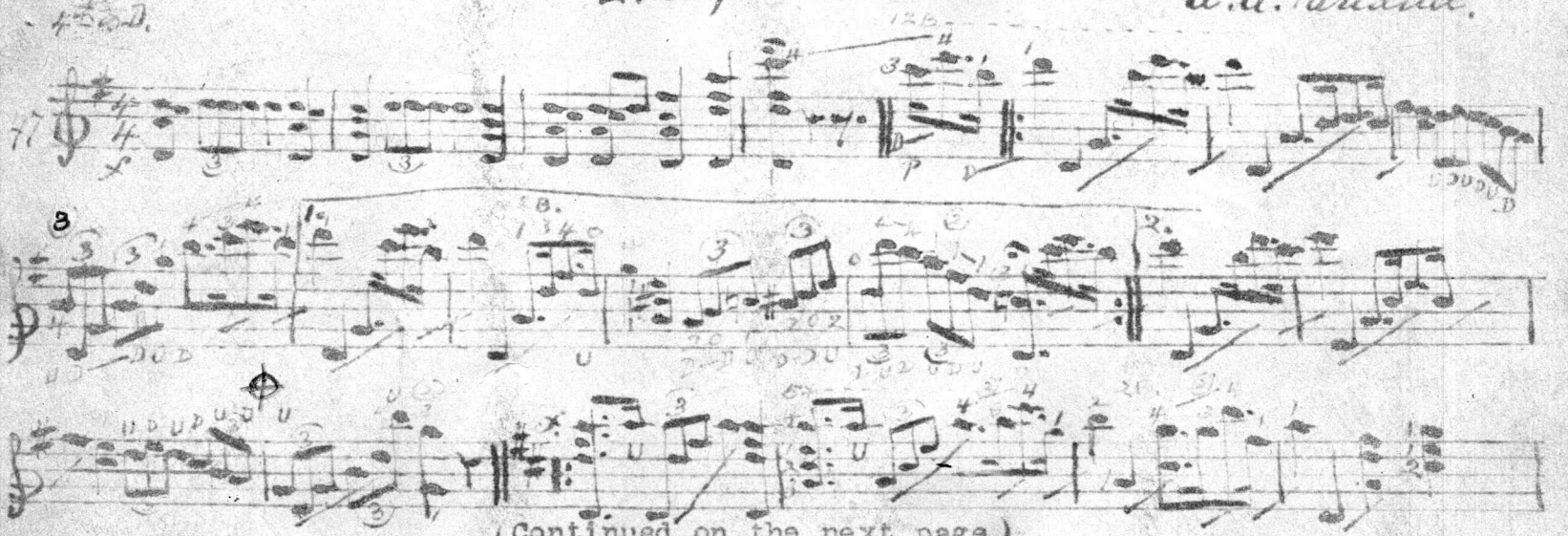



Chords Most Used in D Major.




Evelyn Gavotte.

A. A. Farland.




(Continued on the next page)

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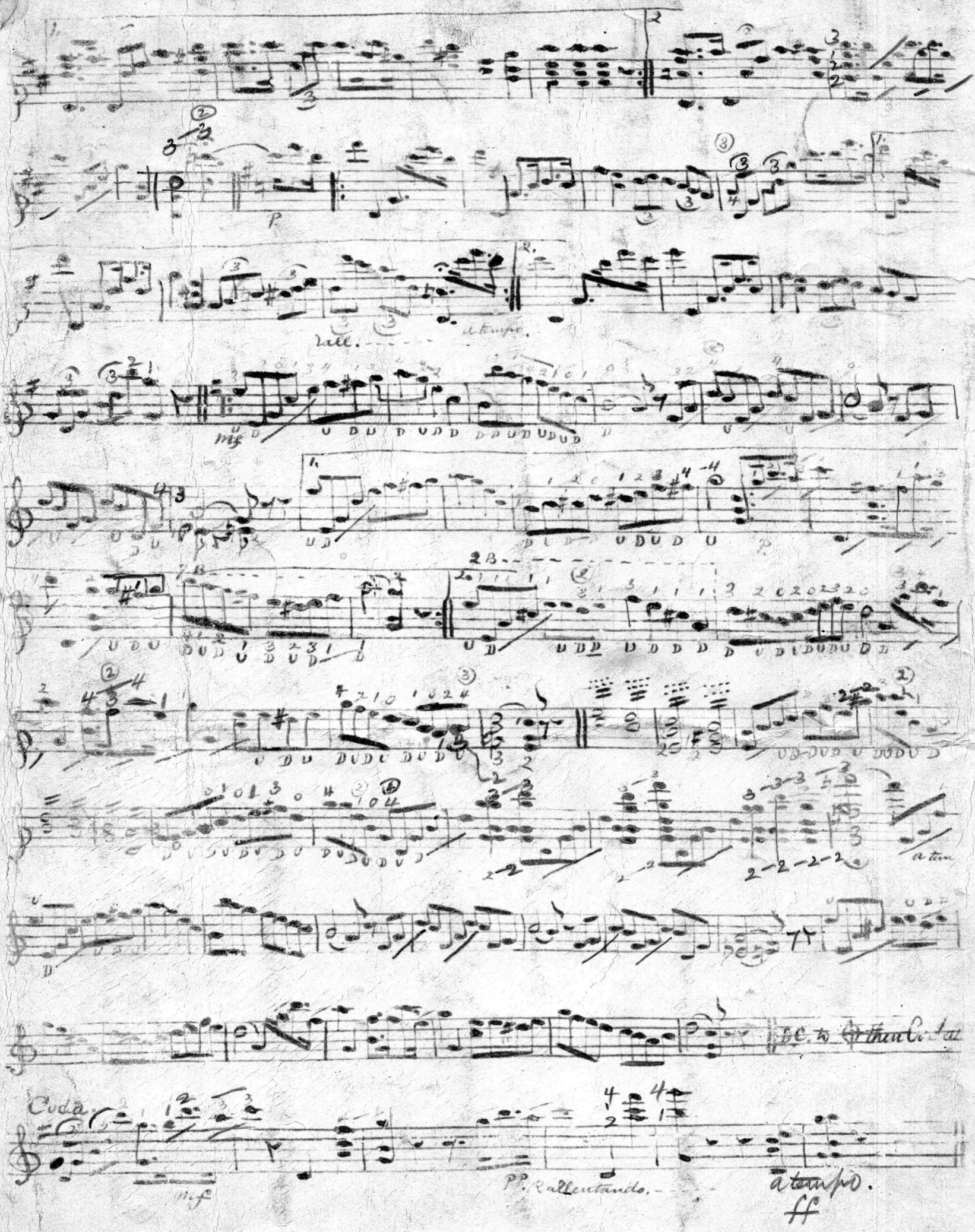
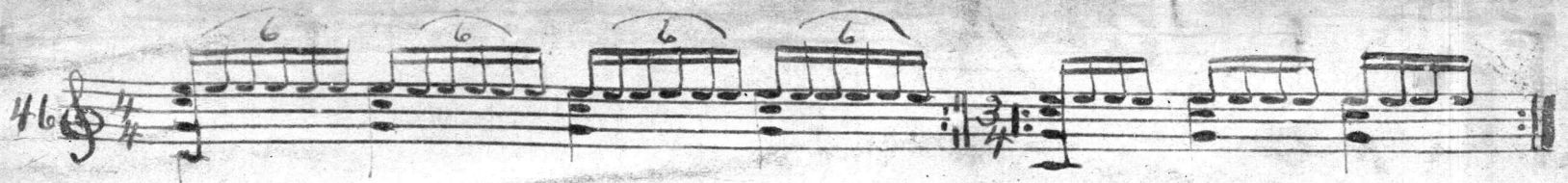

rall.
a tempo.
mf
Coda.
mf
PP. Rallentando.
a tempo.
ff




A figure 6 over or under a group of notes signifies that they must be played in the time of four of the same kind. Such groups are called sextolets. Practice the first measure of the above until you play it 5 times in every 10 seconds. The speed which must be acquired in the second measure is 10 times in ~~k~~ 10 seconds.

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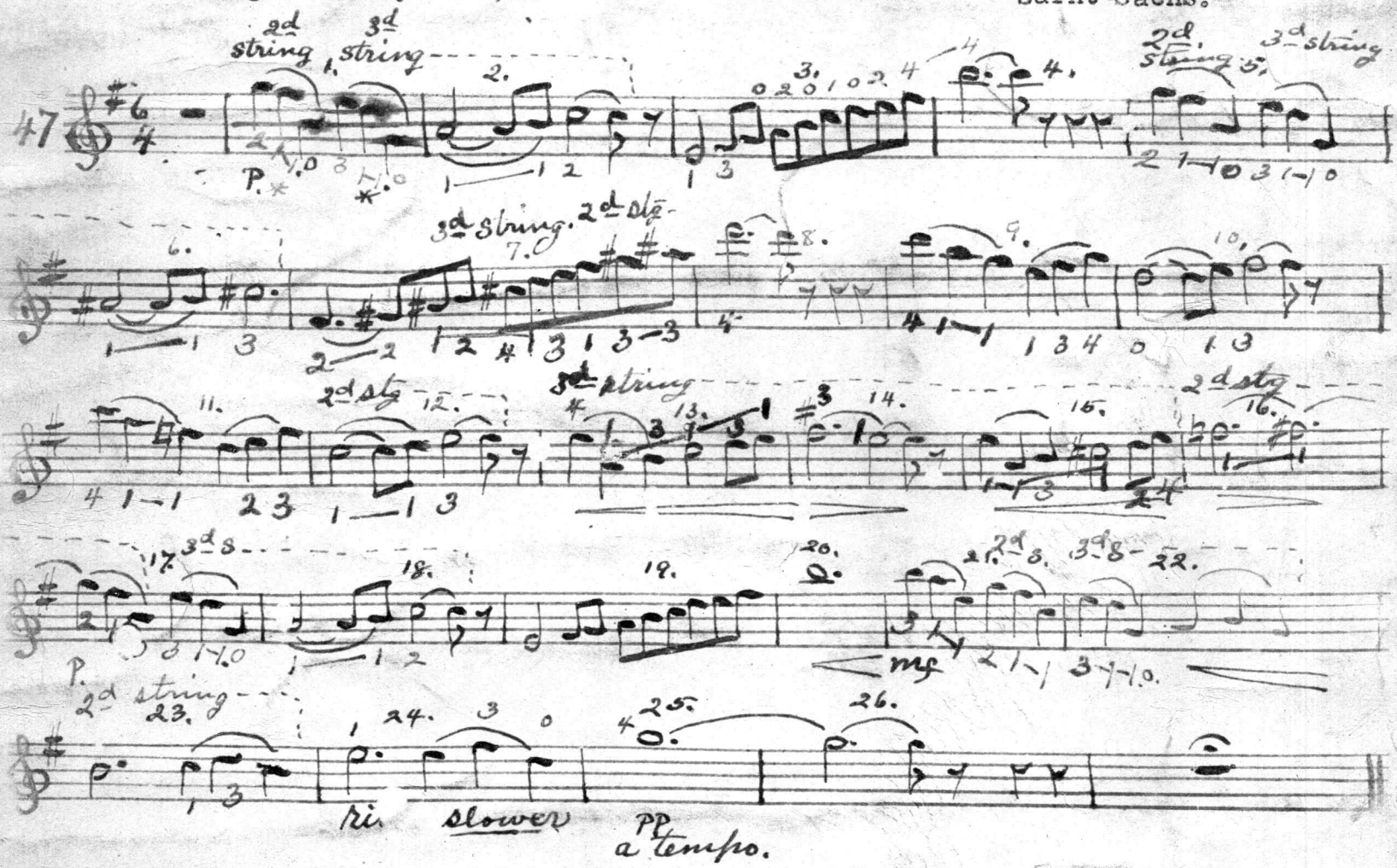
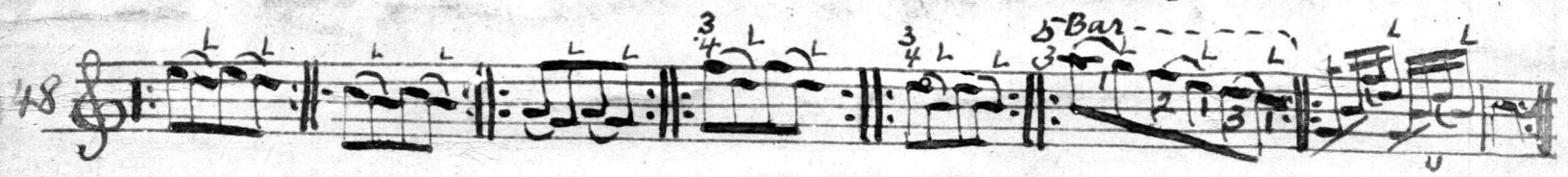
LE CYGNE. (The Swans).

Adagio (Very slow). Saint-Saens.




The line connecting the two ones shows that the finger is to be drawn back as far as possible before being removed from the string. This effect is called Portamento. (To carry the tone.)

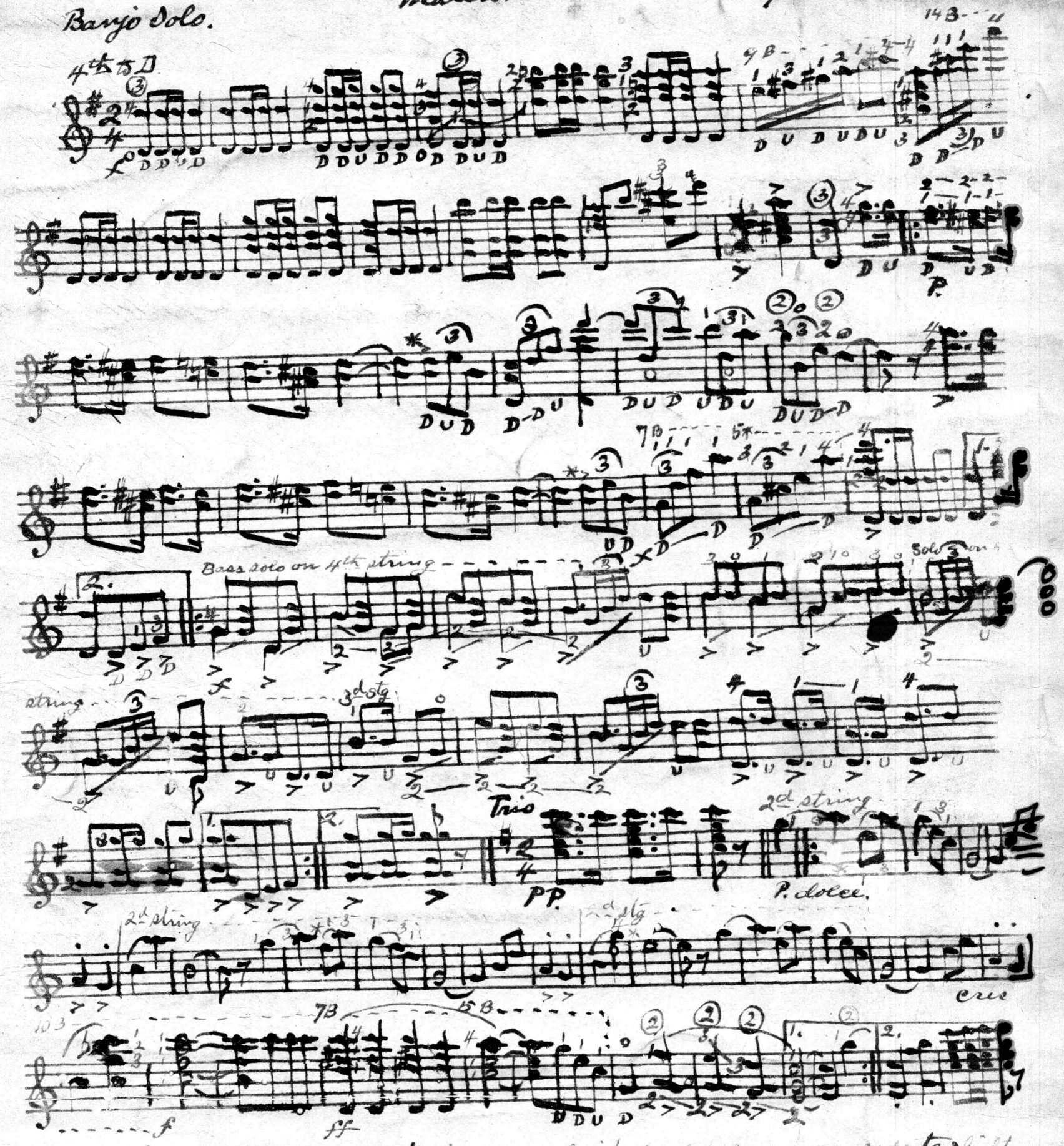
To facilitate execution it is sometimes best to play a note with a finger of the left hand. This is indicated by a slur with the addition of the letter L to differentiate it from the mark used to indicate the tremolo. The first note is struck as usual and the second one is sounded by snapping the string with finger employed in making the first. Strenghten your fingers by p cticing the following.



# Under the Double Eagle
March.

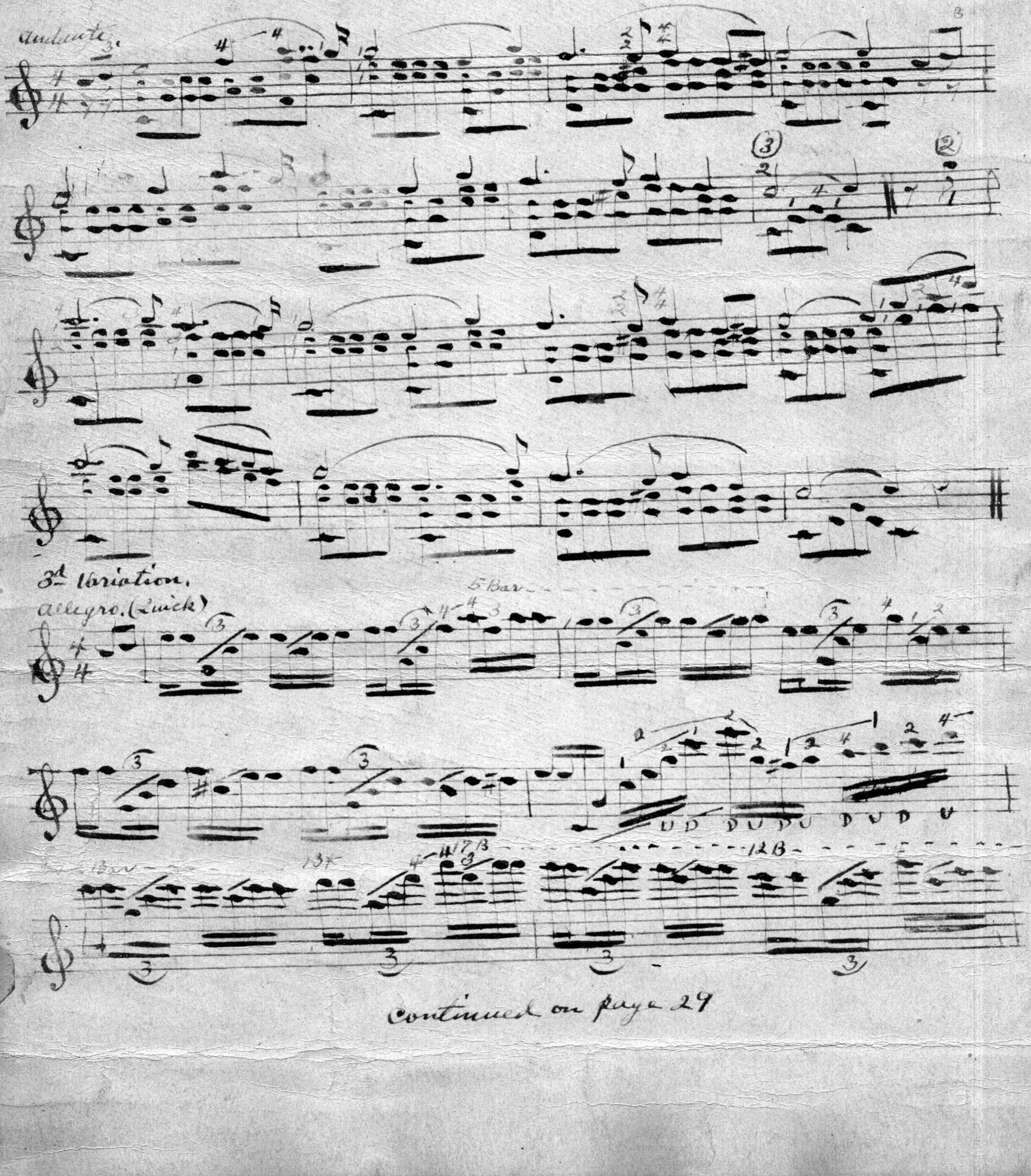
J. F. Wagner
arr. by A. A. Kirland

Banjo Solo.




*Sustain the quarter note during nearly its full value and be sure to slight accent the first note of the triplet.

Second variation of HOME, SWEET HOME, in duo style. Melody legato. accompaniment staccato. There must be at least 6 repetitions of the melody note to each chord in the accompaniment. The small notes to be sounded as lightly as possible. The tremolo must not be interrupted when the chords are struck and the stroke which takes in the chord must not be accented unless the melody note requires it.

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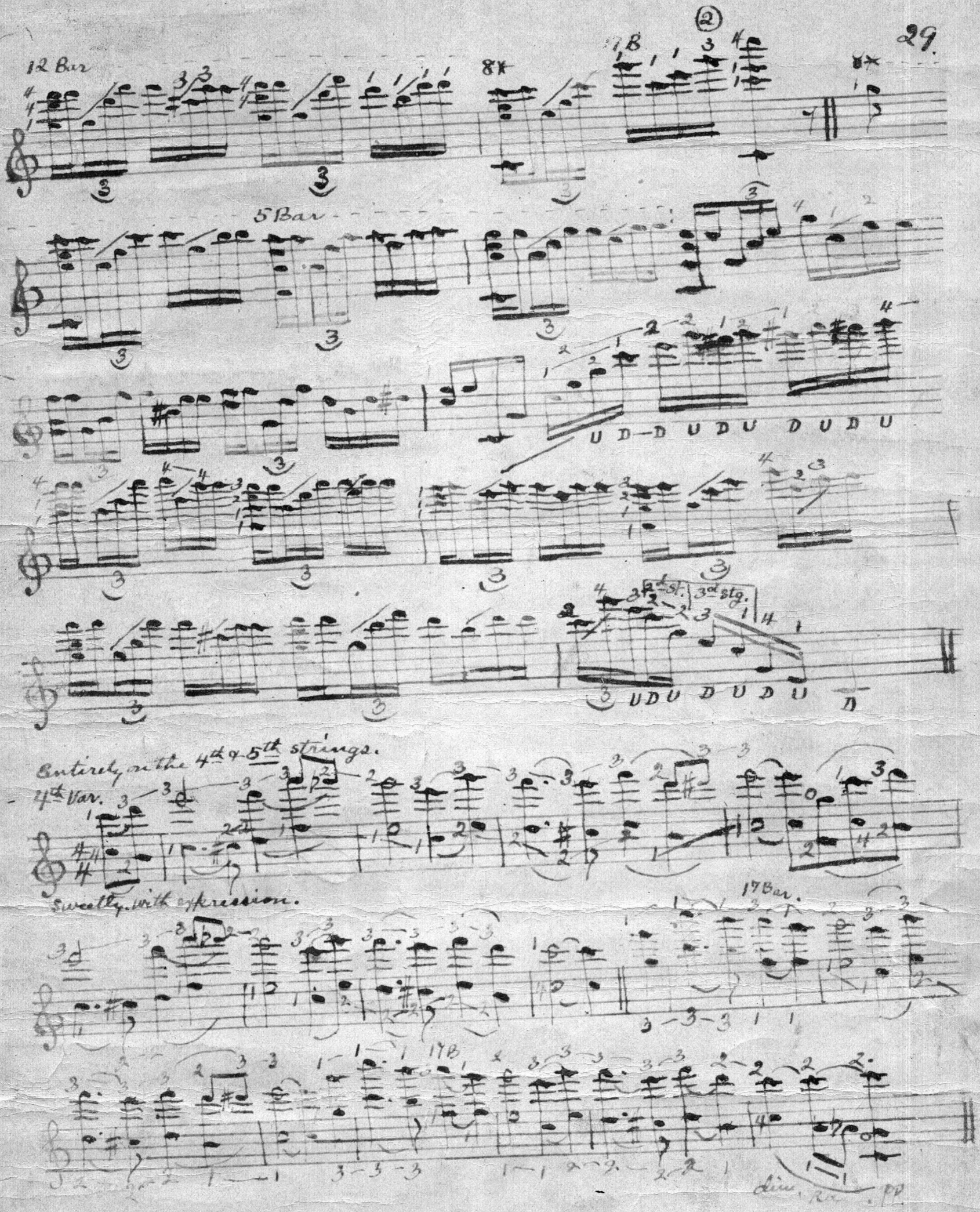
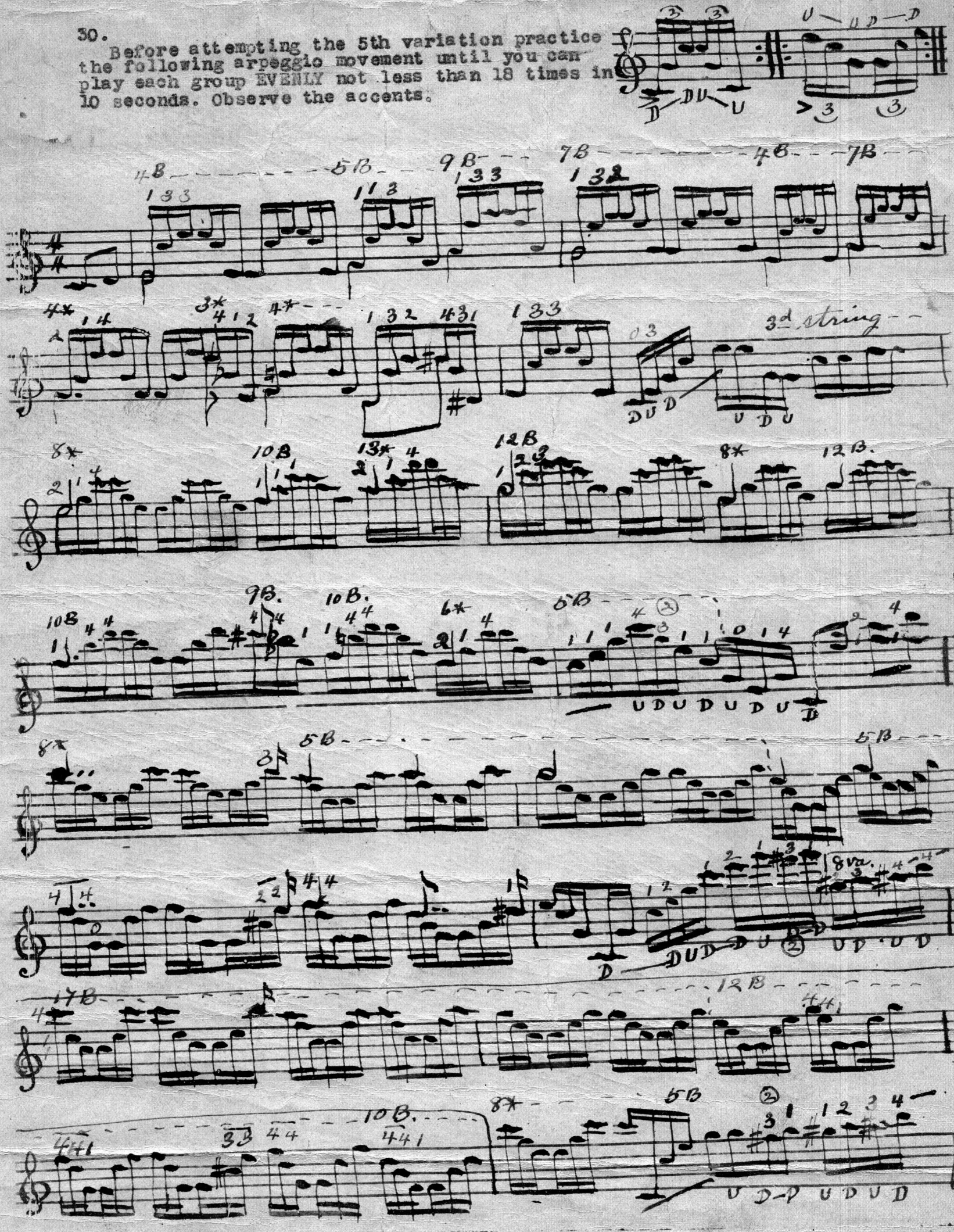
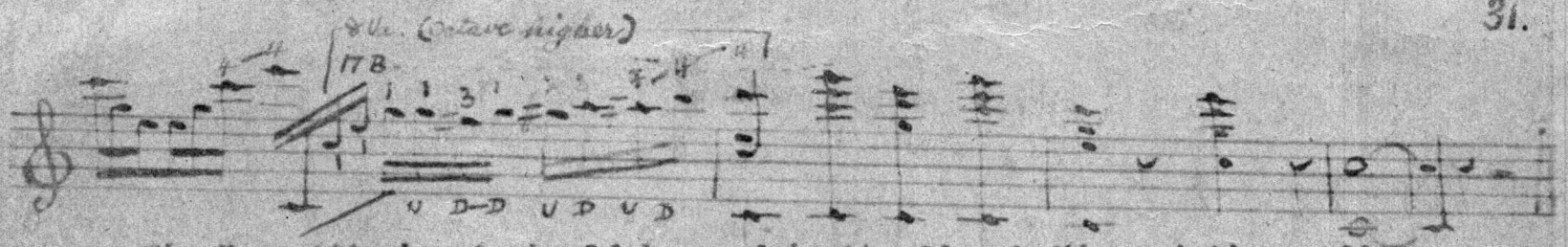

12 Bar
5 Bar
U D—D U D U D U D U
2d st.
3d stg.
UDU D U D U D
Entirely on the 4th & 5th strings.
4th Var.
Sweetly, with expression.
17 Bar.
17B
dim. Ra. pp

30.

Before attempting the 5th variation practice the following arpeggio movement until you can play each group EVENLY not less than 18 times in 10 seconds. Observe the accents.





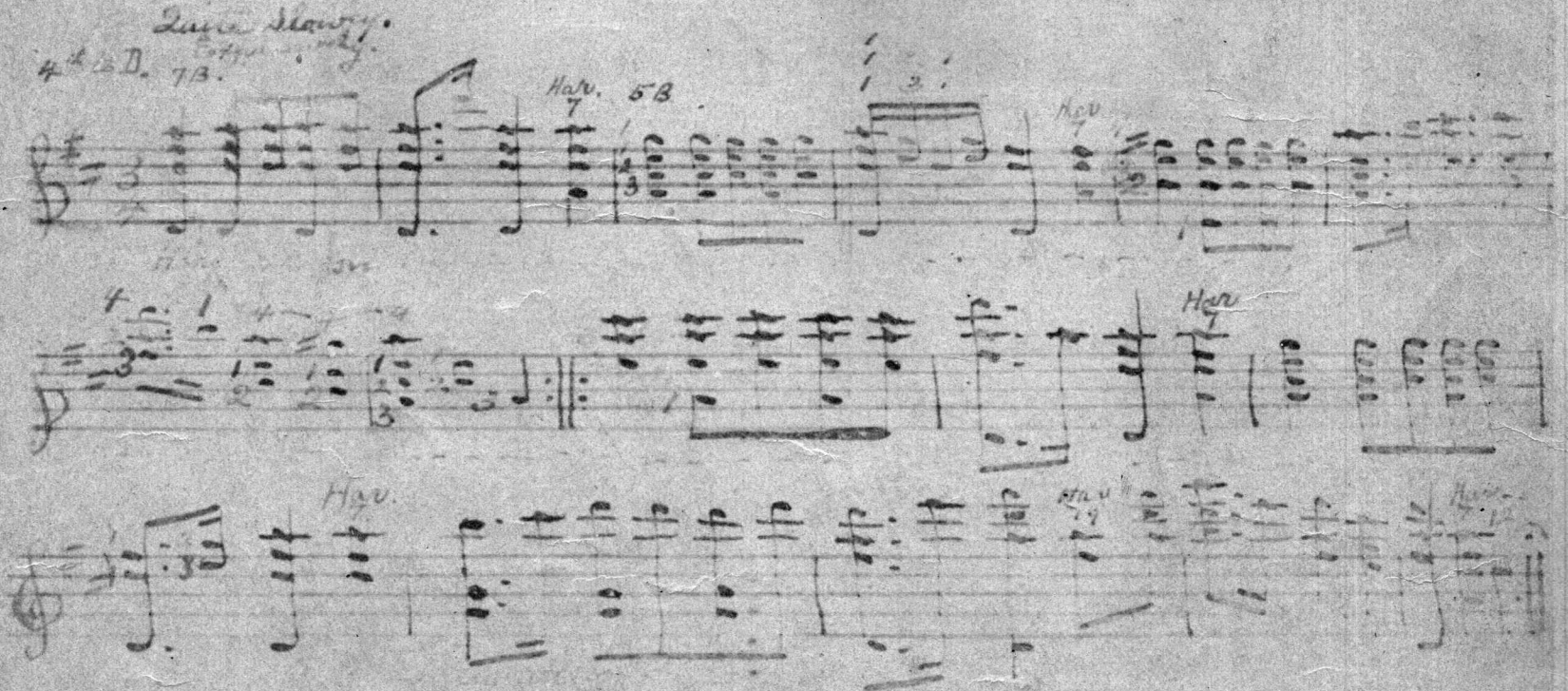

The Harp Attachment should be used in the 2d and 4th variations. Add the preceding to the Theme and variation on page 16, thus making a complete solo suitable for public work. To secure satisfactory results in the SHORTEST time passages which prove difficult MUST be repeated over and over, SLOWLY enough to be played CORRECTLY every time, until every note, shift and stroke is MEMORIZED, after which the speed is to be increased to the required degree. This done the measures which precede and follow the difficult part should be included and practiced until ALL can be played without hesitation or anxiety.

HARMONICS.

Harmonics are produced by placing a finger on a string with just sufficient pressure to prevent it from vibrating as if open, removing the finger IMMEDIATELY after the string is struck. The ones easiest to produce are at the 12th. 7th&19th and the 5th&24th frets, on the first 4 strings, and at the 17th, 12th&24th frets on the 5th string. Those at the 7th and 19th sound exactly the same. Those at the 5th and 24th also sound alike while the harmonic produced at the 4th fret can also be sounded at the 9th, 16th and 28th frets. The 5th string gives harmonic tones at the 9th 10th 12th 17th 24th and 29th frets.
Before attempting the following lovely minuet practice harmonic chords at the 12th 7th and 19th frets using the 3d finger to barre them.

MINUET FROM DON JUAN.

Mozart-Farland.



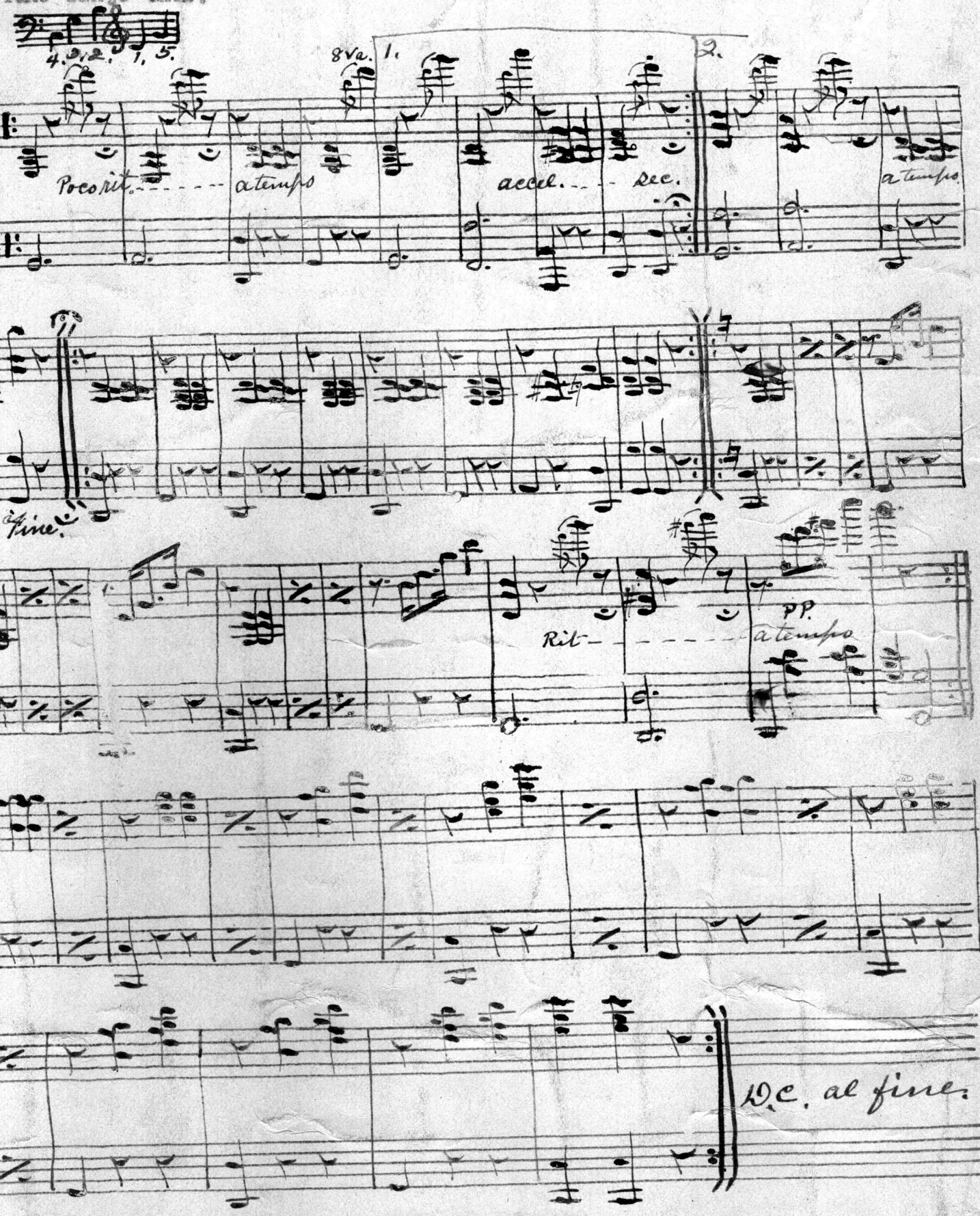

Farland's playing of this little gem has won no end of favorable comment. It is one of the sweetest things ever written IF the player makes it so. No banjo is sweet ENOUGH to give the best results in this number without a Harp [illegible]chment which should be used as directed.

MAZURKA ELEGANTE.

Piano accompaniment to Banjo solo.

Tune banjo thus:

A.A.Farland.



EXAMINATION SHEET.
LESSON ONE.

After what is deemed sufficient study, answer the questions without referring to the lesson sheet.

---

Are the lines and spaces numbered from the bottom or top?_____
What are Ledger or Added lines?

What is a Degree?_____What is this character
and what name does it give the 2d line?_____

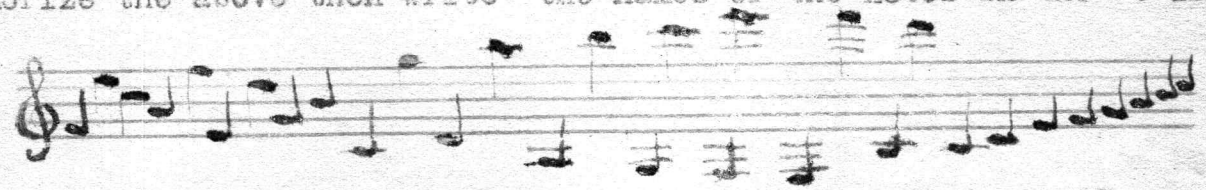
Observing study of the lesson will disclose the following facts which, if memorized, will make it easy to readily name any note from E below to F above the Staff.
1st. The spaces from 1st to 4th are F,A,C,E, (Face). The lines from 1st to 5th are E,G,B,D,F. (Repeat rapidly a number of times and fix these in the memory).

2d. Beginning with the 3d Ledger line below and including the 1st line of the staff, the names of the notes ON THE LINES are the same as the 4 spaces of the staff. F,A,C,E.

3d. The notes on the 5th line of, and the 1st. 2d and 3d ledger lines above the staff are also F,A,C,E.

4th. The 4 spaces below beginning with the one below the 3d ledger line are E,G,B,D, the same as the first four lines of the staff.

5th. The first four spaces above are G,B,D,F. the same as the LAST four lines of the staff.
Memorize the above then write the names of the notes in the following.



Give the name and form of the character used to express the longest sound in music.....What expresses a sound one half the duration of the whole note?.....One half as long as a half note..... one half as long as a quarter note.....Half as long as an eighth note.....Half as long as a sixteenth.....

This character denotes a period of silence having the same duration as a whole note_____Give the name and form of the character used to express silence one half as long_____One quarter..... One eighth..... One sixteenth.....One 32d.....

If the duration of a Whole Note is 4 seconds how many Half notes must be played in the same period?.....How many quarter notes?.....Eighth notes .....Sixteenth notes?.....Thirty second notes?.....

How many eighth notes in one second?...Sixteenth?.....32d?.....

What kind of notes are these?

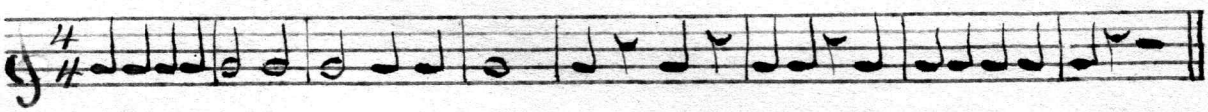
# LESSON TWO.

Name one of the things which makes music intelligible.
Where does the principal Accent fall?

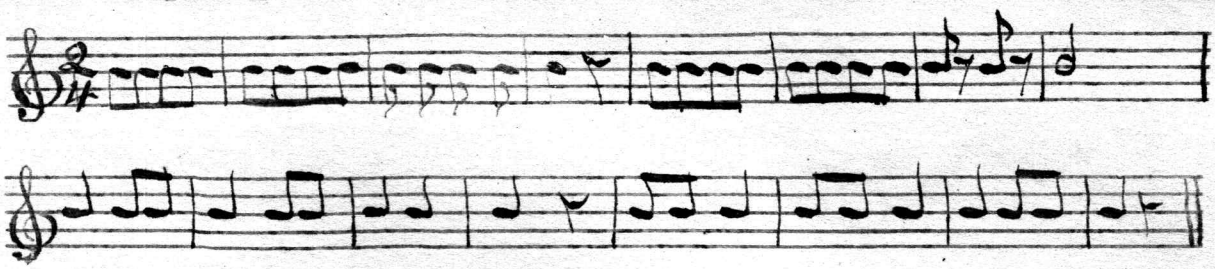
What is a Measure?
What do the figures in the Time Signature indicate?

Should the beats vary in length, that is, should any one beat consume more time than another?

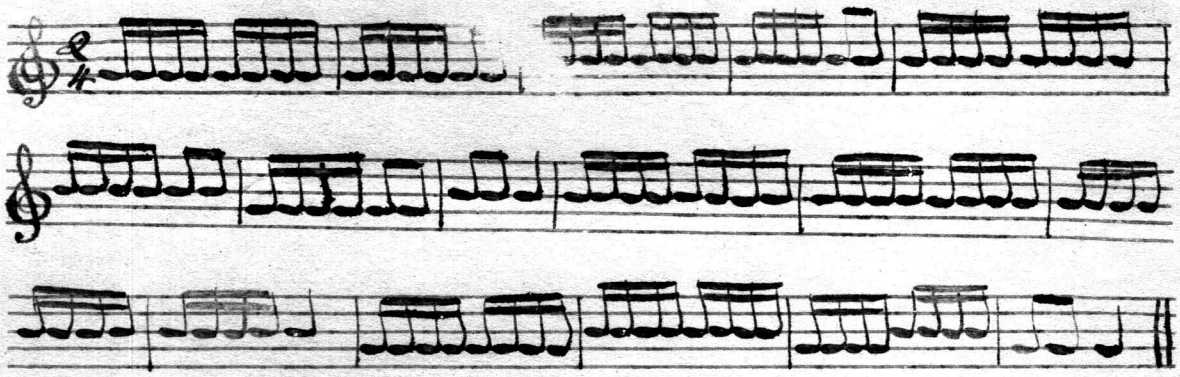
Should a measure containing 2 eighth, 2 sixteenth and 4 thirty second notes consume any more time than one containing but one half note or two quarters? Given three measures containing the notes named upon which ones in each measure should the beats fall?
What would be the Time signature?
How are the strings of the banjo numbered?
Which one gives the note C?
After memorizing Exercise #1 mark the beats and the strokes of the pick in the following exactly as you play it, WITHOUT REFERRING TO THE LESSON SHEET.



Which note does the open 2d string give? After learning #2 from the lesson sheet mark the strokes and beats in the following as previously directed.



Mark the following as previously directed.



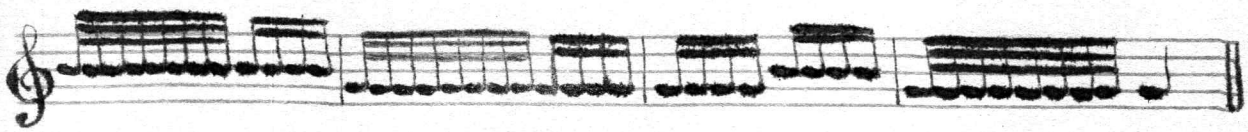
How many times can you play the first gropp in #3 in 10 seconds without a break?
To ascertain this Accent the first note of the group each time (that is, every other down stroke) and count the accented notes.

# LESSON THREE.

ANY sort of an Exercise is enjoyable IF PRACTISED WITH AN OBJECT IN VIEW. In Exercises in Time the first object ofcourse should beto play them in PERFECT time, being SURE to fix the PROPORTIONATE VALUE of the various notes and groups in the MEMORY. If unable to execute the 32d notes in the speed of one beat per second take THE ENTIRE EXERCISE slower, making the beats two seconds in length if necessary.
THE SECOND OBJECT should be evenness of tone, the up strokes to be as loud as the down, ACCENTED notes excepted.
THE THIRD should be SPEED but under no circumstances should the speed be increased until the first two objects are ATTAINED.

Upon which string is B made?..... G?..... Mark the beats and strokes in the following, as previously directed. If you refer to the lesson sheet in doing this you will cheat YOURSELF and mislead your teacher.

4.



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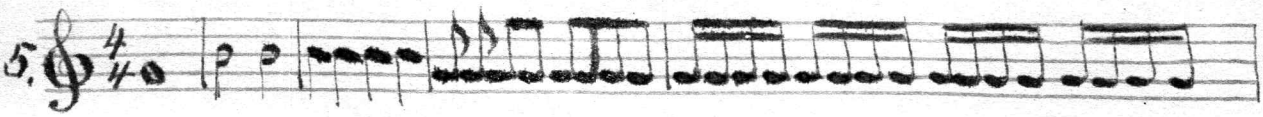
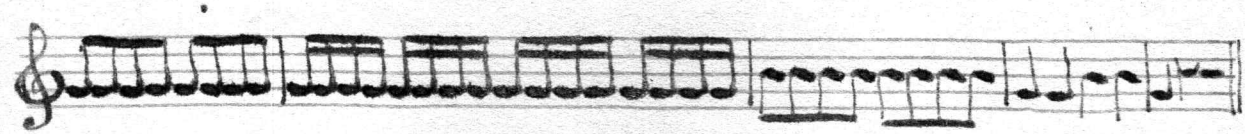




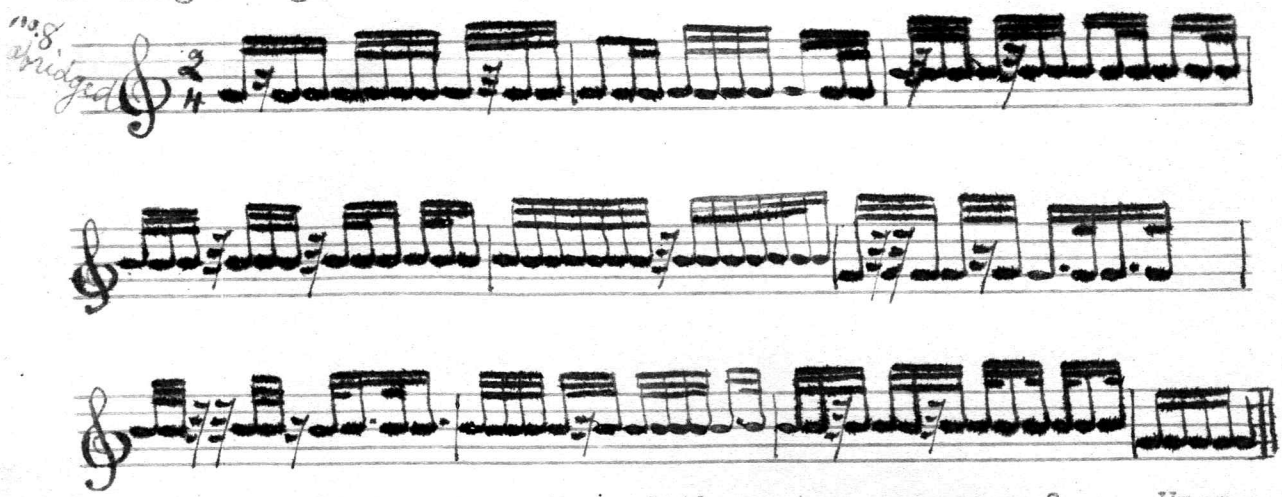
6.

How many seconds does it take you to play No. 4 without a break?
No. 5?..... No. 6.....

## Lesson Four.

What is the duration of a Dot placed after a note or rest?

Mark the following as previously directed, in 2/4 and also in 4/8 Time. State the number of seconds you require to play No.8 ACCURATELY, as it is printed on the lesson sheet, after practising it long enough to be at your best.

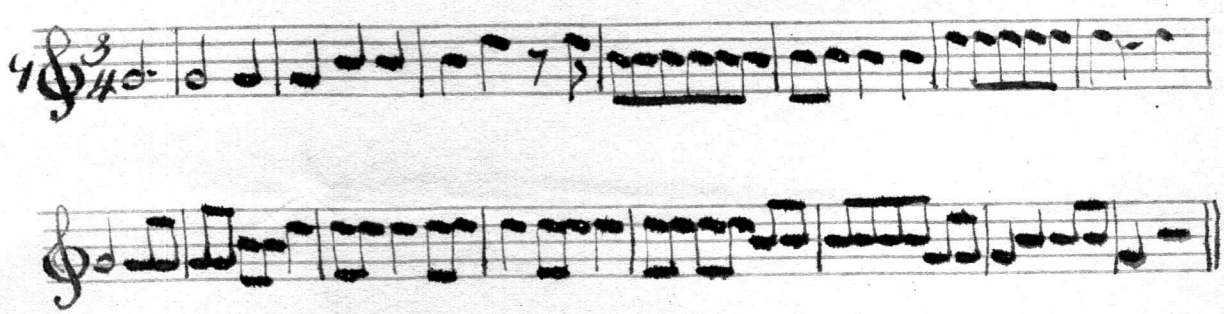



Should the relative duration of the notes ever vary?.....Upon what does the ACTUAL duration depend?

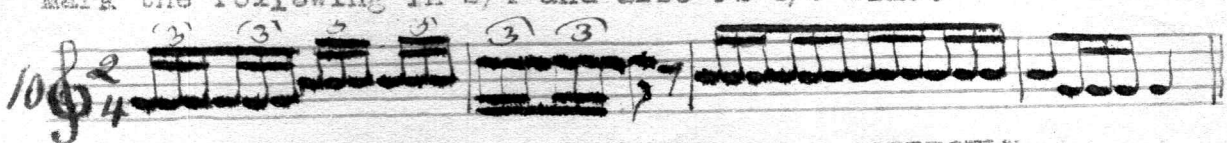
How is Common Time indicated?....Triple Time?.....

In what kind of time is No.9?....How many beats to the measure?... Which note in each measure should be accented?.....
Which string gives the note D?..... What is the meaning of a line drawn under or over two or more notes?

Mark No.9 as previously directed not overlooking the "Push Strokes".



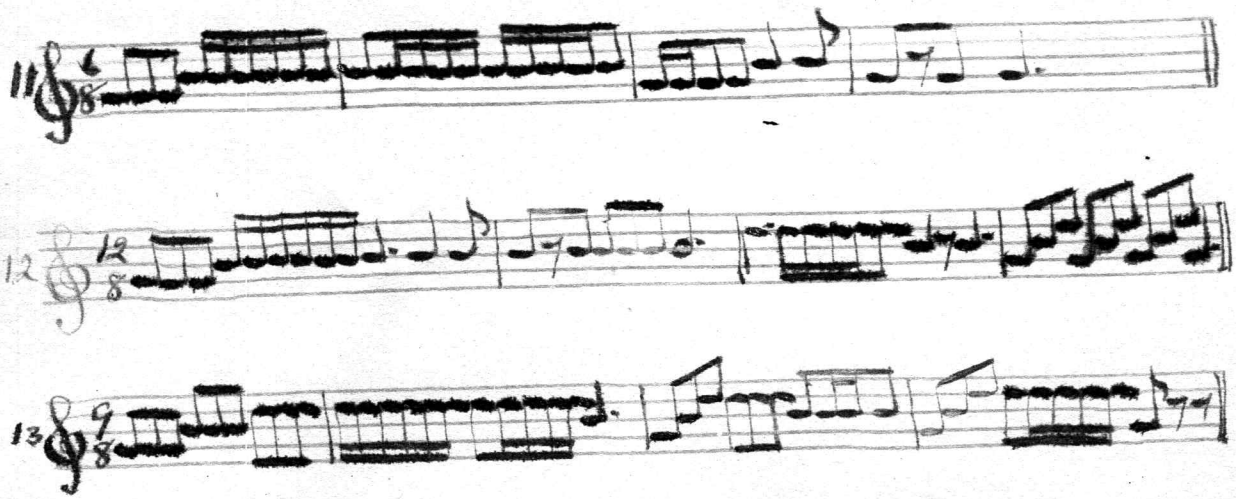
What is the duration of a Triplet in notes of the same denomination?
Mark the following in 2/4 and also in 4/8 Time.




In how few seconds can you play the above CORRECTLY when at your best?.....

LESSON FIVE.

Give the "Time Signatures" used in "Compound Time .....
Mark the following as previously directed.




When the duration of adesired sound cannot be expressed by a single note what is done?

How are Sustained tones produced on the banjo?

Can you play 26 groups of 4 notes each in ïo seconds?.....Is the tone even and smooth?
When should the "Tremolo Movement" be employed?

How should each note be attacked?.....How should the last one of two or more Tied notesbe played?

In starting the Tremolo do you make any preliminary movements before the pick comes in contact with the string?
What is the meaning of Andante?.....What does the Slur as used in No.I4 indicate?
What is the meaning of Legato? What does the Swell indicate?

What note does the open 4th string give and where is it written?

The open 5th string? Give the
names by letter, of all the strings4th...2d...Ist.....3d....5th.....
How many degrees in an Octave?
When the 4th string is stopped at the 7th fret which string must sound in unison with it?....What note (Letter) is made on the 4th string at the 7th fret?....Which string must sound in unison with the 3d stopped at the 4th fret?.....What note is made on the 3d string at the 4th fret?.....Which string must sound the same as the 2d when stopped at the 3d fret?.....What note is made on the 2d string at the 3d fret? Which string must sound the same as the 1st when stopped at the 5th fret?.....What note is made on the 1st string at the 5th fret?
Can you place the left hand fingers in the positions shown in Figs. 5-6-7 and clear the strings so that they will all sound full and clear, the same as when no fingers are employed?

LESSON SIX.

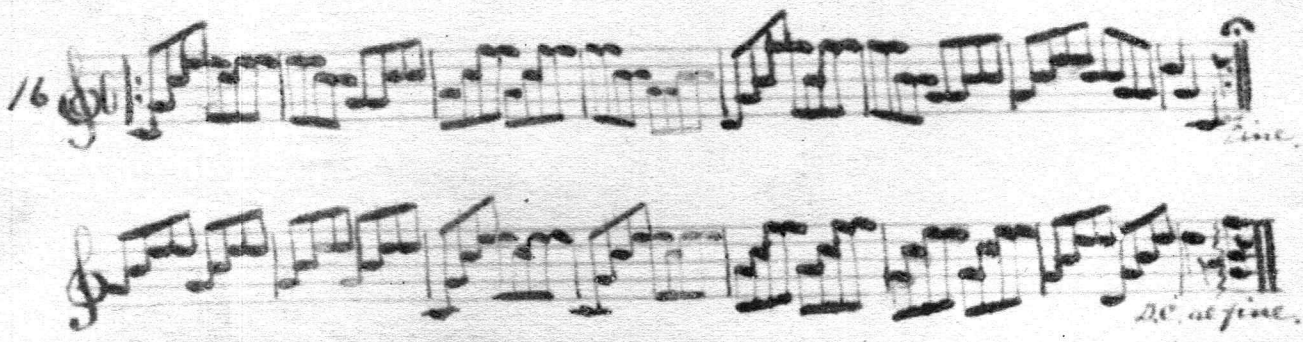
What is a Half-Step on the banjo? one fret

A Step? two frets What is a Key? Series of sounds forming a major or minor scale.

Of what is the Major Diatonic Scale composed? five steps and two half-steps.
Between which letters do the Half-Steps occur? C D ½ F G A B ½ C
~~B C~~
Do Steps occur between the others? yes -
REMEMBER where the steps and half-steps occur and you will have no difficulty in answering the following questions correctly.
The lowest C being the open 4th string, at which fret id D 2 made? E 4
F 5 G 7 A 9 B 10 C 11 (3d space) D(4th line) 14. E(4th space) 16 F(5th line 17
G(1st space above the staff) 19 Locate all the foregoing on the 4th string.
Locate the following on the 3d string. G open A 2 B 4 C 5 D 7 E 9 F 10
G 12 A 14 B 16 C 17 D 19 E 21 F 22
On the 2d string B 0 C 1 D 3 E 5 F 6 G 8 A 10 B 12 C 13 D 15 E 17 F 18 G 20 A 22
On the 1st string D 0 E 2 F 3 G 5 A 7 B 9 C 10 D 12 E 14 F 15 G 17 A 19 B 21 C 22
On the 5th string G 0 A 7 B 9 C 10 D 12 E 14 F 15 G 17 A 19 B 21 C 22
When any letter occurs the second time the note meant is an octave higher than the first.
What is a chord and how is it played? The combination of three or more sounds. These sounds are played simultaneously, to sound as one.
What are the three most important chords? Tonic, Sub-dominant, and dominant.
What degrees of the scale are used in constructing the tonic? 1-3-5
What letters are these in the Key of C? - C - E - G.
What degrees make the sub-dominant ? 4 - 3 5 What letters in the key of C.?
What degrees make the dominant 7th? What letters in C?

Mark the left hand fingering in the following, also the Time and the strokes of the pick, exactly as you play it, AFTER you have MEMORIZED IT.

16




In changing from the tonic to the subdominant chord do you raise the 1st finger? Do you raise the 4th finger in changing from the subdominant to the dominant 7th? Do you raise the 1st finger in changing from the sub dominant to the tonic? What do dots next to a double bar signify? A Hold over a double bar? What does Fine mean? D.C. al fine?

Give the names of the following chords.

What does this mean?
In how few seconds can you play No 16 when at your best?

LESSON SEVEN.

In playing chords do you depress the strings more than about a 32d of an inch? (You can tell by focusing the eye across the strings as in sighting a gun, and noting the depression of the ones played on.) Do you produce a faint scraping noise? (A pick the edges of which are not smooth WILL cause this).

What does this sign ✓ signify?

Is the first note in the 2d, 3d, 5th and 7th measures of No. 18 played with a down or an up stroke?

How many times can you play the first MEASURE (two groups) of No.18 in 10 seconds? The third measure? The ninth?

On which string are the D s in the 11th, 12th, 19th and 20th measures made?

Do you beat Time at ALL TIMES the same speed when sustaining the hole notes, also during the rests, as when playing the others?

Do you hold your left hand CORRECTLY throughout?

What does the lur as used in No 20, mean?

How many times can you play the first measure of No20 in 10 seconds? The third measure? The fifth? The sixth? The seventh? The ninth? Eleventh? Thirteenth? Fifteenth?

After placing the 1st finger on D in the first measure of No. 21 at which point do you raise it?

After placing the 3d finger on E (4th string) do you raise it before playing F in the second measure?

How many times can you play the first two measures of No. 21 in 10 seconds?

Do you give the Rest its full value every time?

How many times can you play the last FOUR measures of #21 in 20 seconds without raising the first finger (except for the F on the 1st string), and without cutting the Rests short?

LESSON EIGHT.

Where do you make the C in the 12th and 20th measures of No.22?

How many down strokes do you make in playing the quarter notes in #22?

The half notes? hole note?

How many seconds does it take you to play No. 22 through without a break and without cutting the rests short?

In the Second Position which finger commands the 2d fret? 3d fret? 4th fret? 5th fret?

Can you hold the hand with the thumb pressing against the back of the banjo neck as shown in Fig.14?

Do you always use the TIPS of the fingers in pressing the strings against the frets?

Can you cover several strings with the first finger as shown in Fig.11 and get a clear tone on them all?

What effect does a sharp placed before a note have? How long does it remain in force?

What effect has a Natural?

How many times can you play the first measure of No. 23 in 10 seconds?

The 2d measure? The 5th & 6th? The 7th? The 9th? 11th? 14th & 15th? The last four?

In sustaining the dotted half notes can you make sixteenth notes of them? How many to each?

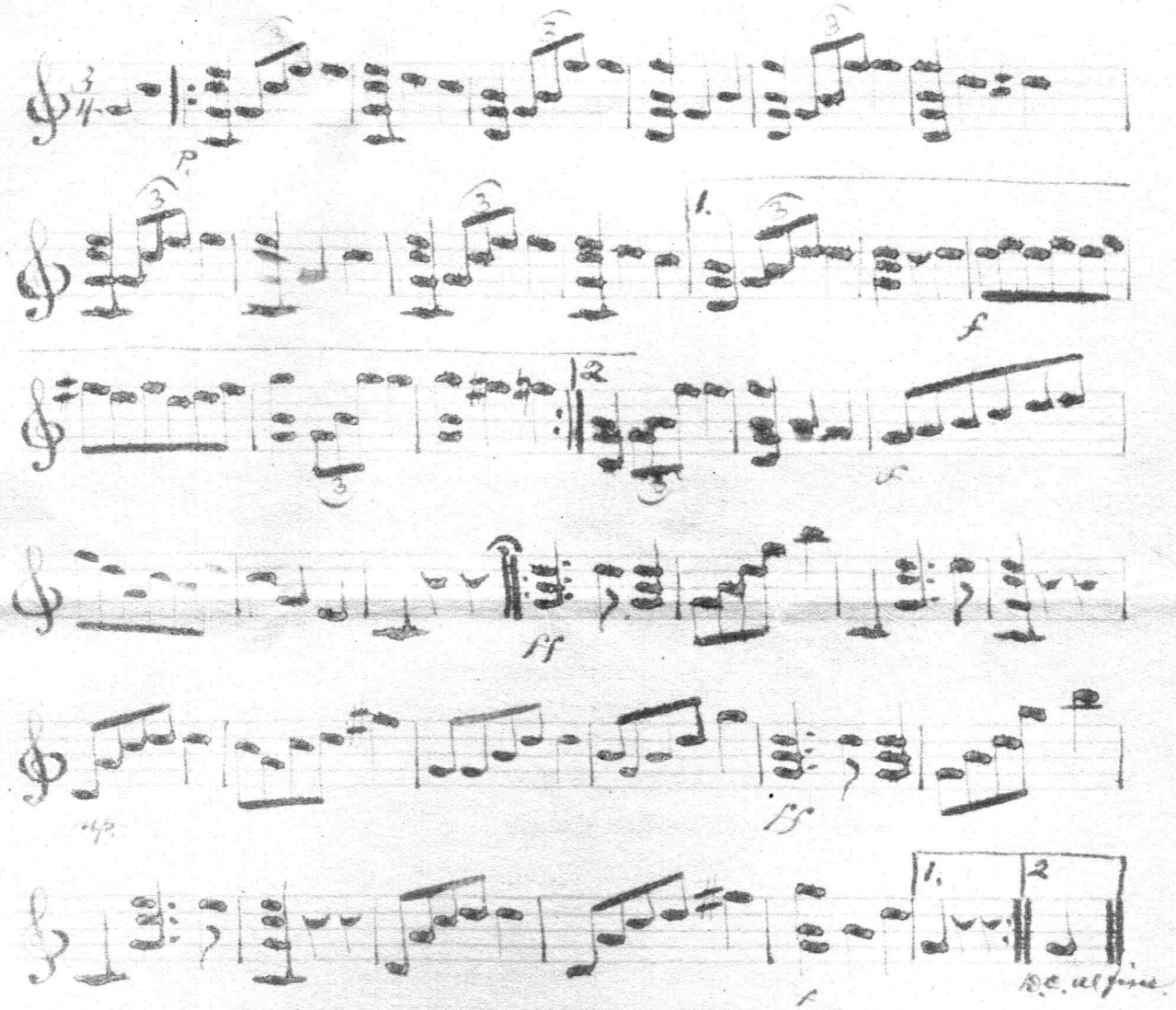
How many seconds does it take you to play #23 through correctly?

State IN DETAIL what constitutes a CORRECT performance of this number as you understand it.

LESSON NINE

RECREATION WALTZ.

Mark the fingering, picking &c. in the following exactly as you have memorized it. Do NOT copy from the lesson sheet UNDER ANY CIRCUMSTANCES.




What is the meaning of the figures 1 and 2 placed above the 2d and 3d staves?

Give the meaning of p f ff mp

What does this sign 2/2 mean?

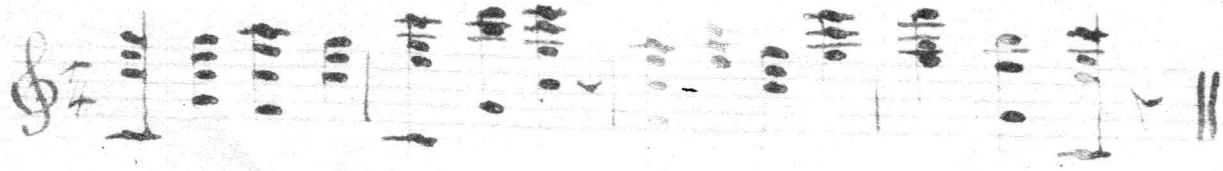
What does a figure in a circle indicate?

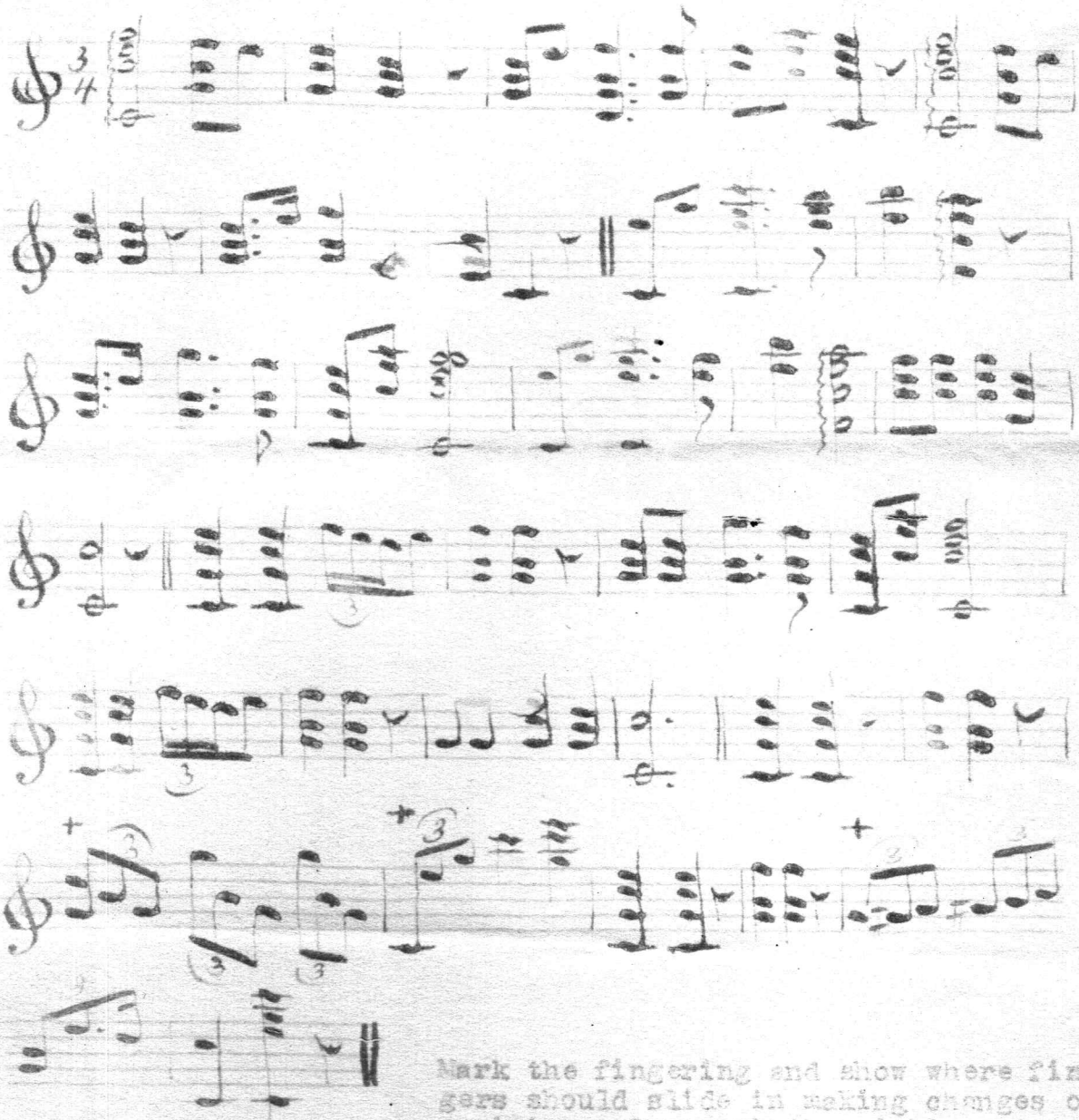
How many seconds does it take you to play No. 25 at your best speed?

Are your up strokes clear and distinct?

What is the difference between a "Position" and a "Barre"?

Mark the fingering of the following chords. Indicate which are "position" chords and which "barre"; also indicate which fingers should slide a- long the strings in changing from one to another





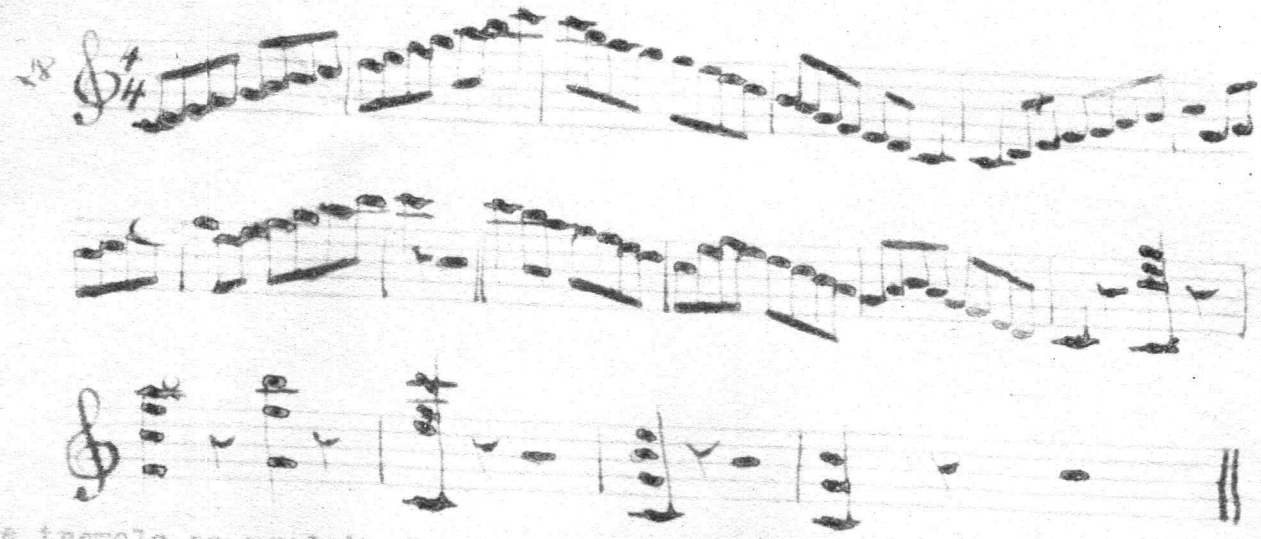
Mark the fingering and show where fingers should slide in making changes of position; also mark the picking of measures marked thus+ Do not copy from the lesson sheet.

After playing the half note chords do you relax the hold (and by so doing stop the vibration of the strings) before the duration of the [illegible] has NEARLY elapsed?

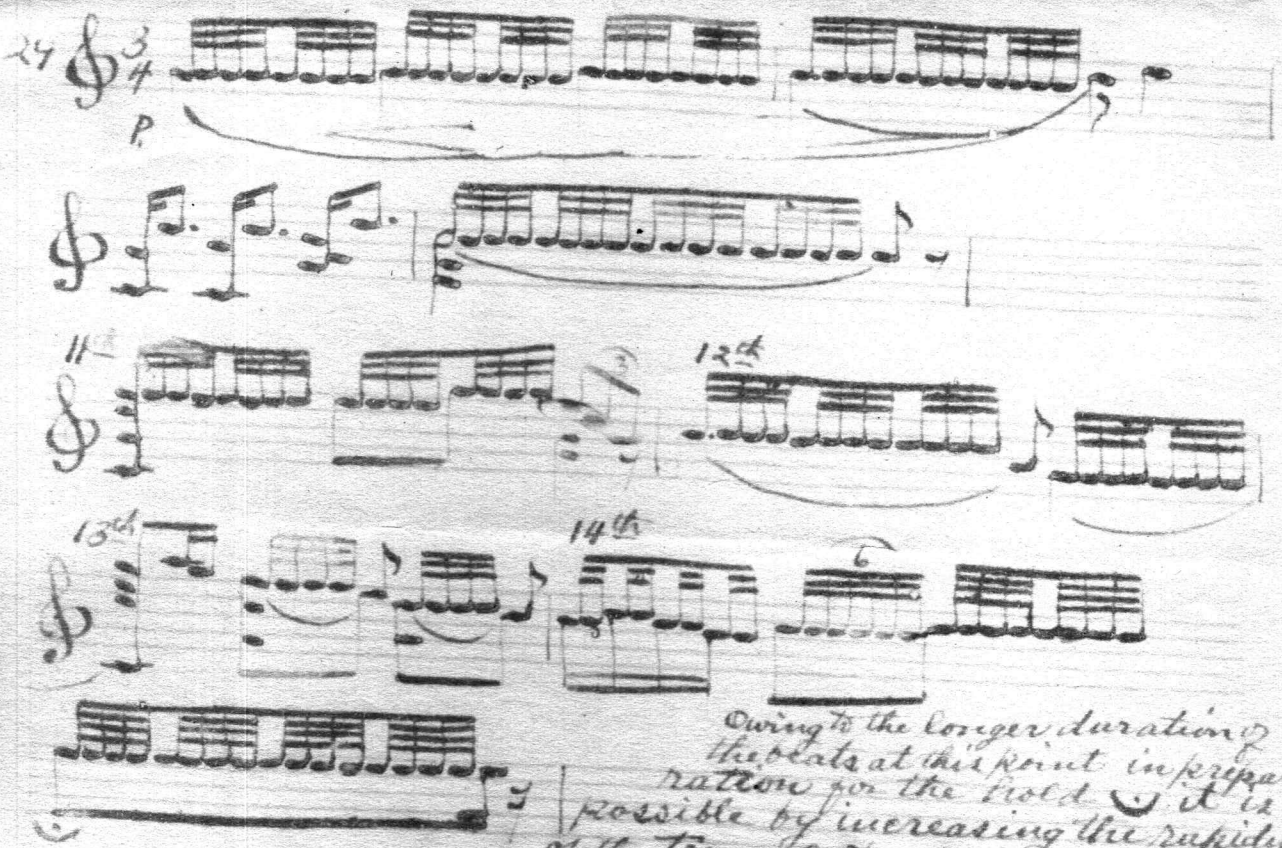
Do you allow the pick to stop the vibration of strings after striking

LESSON [illegible]

After memorizing No 28 mark the fingering and picking exactly as you play it. If you find on comparison with the lesson sheet, that you are making errors such as raising the first finger when changing position ad- ogercome such habits by SLOW, CAREFUL practice before you attempt to work up speed. After a lot of practice time yourself and say how ma- ny times you can play the 1st measure in 10 seconds?.....Also say how many seconds it takes you to play the entire exercise through in strb o time when at your best?....




The tremolo as used in the 1st strain also the 11th to 14th measure o of ROSY AMAIR is here written out note for note, as near as it is pos- sible to do it. After you have mastered it as here given the speed may b [illegible] as explained in paragraph 49 page 7.




Owing to the longer duration of the beats at this point in prepa- ration for the fiold ⌣ it is possible by increasing the rapidity of the tremolo to repeat the 8th notes 6 and 8 times, or more, instead of but 4 as previously

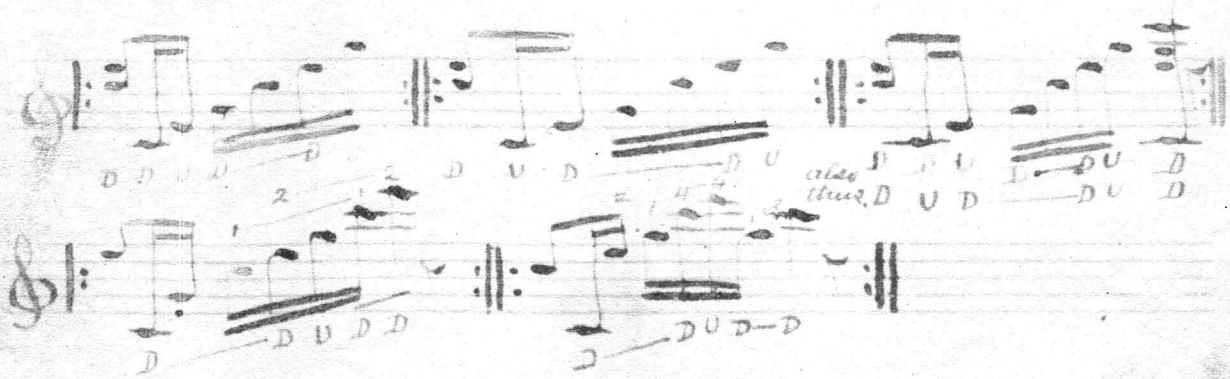
LESSON [illegible]

How many times can you play the last 4 measures of 31 in 30 seconds? Time your self carefully. Do not ignore this question and other similar ones.

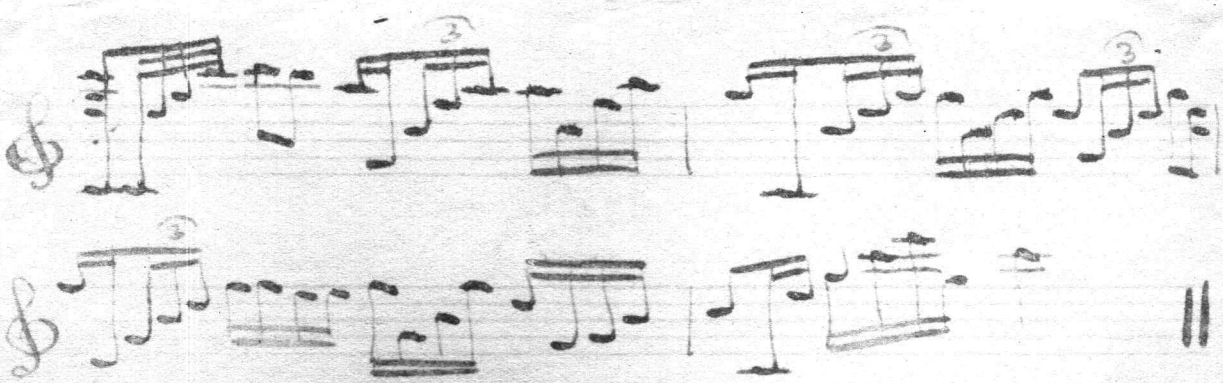
Can scales be played and fingered in more than one way?.....

In taking the 5th Barre in the 1st measure of the variation on Home, Sweet Home do you always barre 4 strings and prepare low F?.....

State hom many times you can play each of the following in 30 seconds. Get some one to count the number for you so you can CONCENTRATE your mind wholly on the work.....




Mark the Counts exactly under the notes that should be played WITH them, also the fingering and picking in the following;



When G is taken as the starting point of a scale what must be done to bring a Half-Step between the 7th and 8th notes?.....

To avoid the necessity of prefixing a sharp to all the F s what is done?

What are sharps so placed called?.....In what Key is

#33.....Can you play #33 through 3 times in 12 seconds without a Break?....

Work up speed in playing #33 to the point mentioned in lesson 12 before proceeding farther.
Practice #34 until you can play it through 4 times without a break in 32 seconds, or LESS. Observe the repeat mark.....
The first finger MUST NOT MOVE after being placed on the first string except to shift from one position to another. If this finger is kept down the others will find their places with comparative ease.

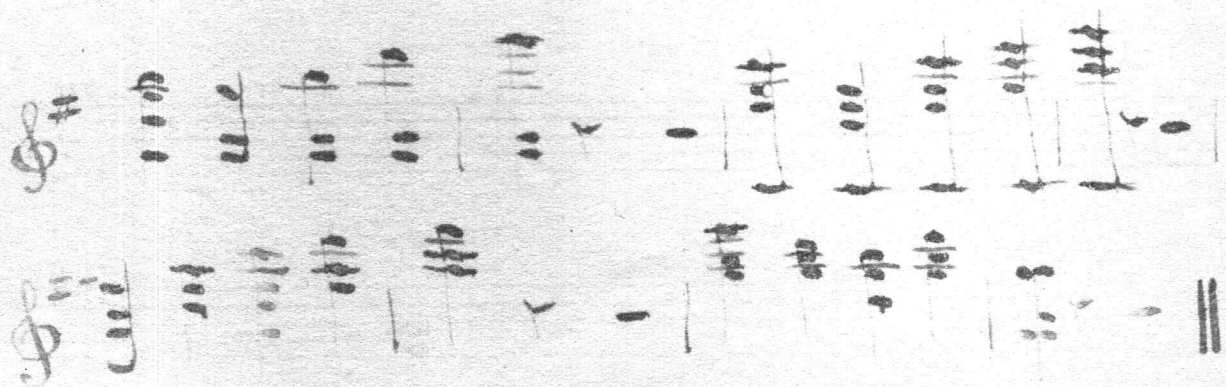
Slovenly fingering will ruin the tone therefore press the strings FIRMLY and do not relax the pressure until it is absolutely necessary. Most players relax the pressure too soon and of course stop the vibration of the strings by so doing.
MEMORIZE EVERYTHING so you can LISTEN to your playing just as you would to some one elses, then you see, or rather hear the faults in your work and correct them.
Many otherwise good players produce a tone that is painful largely because they have not trained themselves to criticise their own playing and as a consequence are oblivious of the fact that they do not produce MUSIC but only a disagreeable noise.

All students occasionally produce tones which are better than usual and those whose ears are quick to recognize them, MIND sufficiently ALERT to remember how the muscles "felt" when they were produced soon learn to make all their tones "extra good"
No one can tell you HOW to produce a good tone but if you are a good judge of tone you will naturally produce a good tone as soon as your muscles have been trained to obey the will.
You can improve your judgement and taste in music by hearing GREAT ARTISTS in all lines as often as possible, always remembering that just as FINE and BEAUTIFUL MUSIC can be produced from a GOOD banjo as from ANY other instrument, and with less effort.

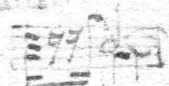
---

What notes form the Tonic chord of C?..... The Sub Dominant?...

..... Dominant 7th?..... What is the tonic chord of D called in the Key of C?..... The Sub Dominant?.....
Mark the fingering of the following chords, also the positions or barres which must be taken in making them.



LESSON FOURTEEN.

In the Mazurka Elegante and similar rhythms many players cut the dotted eighth notes short and prolong the sixteenth, producing almost the same effect as though both were eighth notes. The EXACT proportionate time of each can be ascertained by a group of 4 thus noting mentally the time consumed in playing the first three. This done it will be a simple matter to omit the 2d and 3d, giving the first the duration of them both in addition to its own value; or imagine the measure written thus,  In playing keep the hand going down and up at the same rate of speed as though all were notes, missing the string where the rests come.

The tremolo which sustains the half notes and the dotted quarter must be kept up until the following note is struck; that is, the tremolo stops WITH the stroke which sounds the note following the sustained note.

If you have trained your mind to THINK QUICKLY at just the right time the pick will not "stick" in playing the first two notes of the 3d measure provided that you have MASTERED ENOUGH and have trained the muscles to obey the will. The lack of CLEAR THINKING is responsible for many mistakes therefore practice slowly at first and think of every detail CAREFULLY until ALL are fixed in the MIND. Sooner or later you will be able not only to think clearly but also QUICKLY.

Having conquered such difficulties as the piece contains for YOU it should then be MEMORIZED. Sing or whistle the melody, visualize the notes and their position on the instrument, the picking &c. and thoroughly "digest" it. Then and not till then, you will be able to PLAY the piece as it should be played.

Imagination helps. This being a dance imagine a Premiere Danseuse bounding upon the stage and striking an attitude with the first chord, changing to another pose with the first chord of the 2d measure. Each pose is held long enough to give the audience to enjoy it and the time is slackened accordingly as indicated by the words poco rit. or a Hold over a note or rest. At A tempo, (meaning in time) the regular measure time is taken (three counts per second or a little slower if preferred) and kept up until the 6th measure when the dance waxes faster and faster (accel.) coming to an abrupt stop with the second chord in the 8th measure. Observe the Hold over the quarter rest. Take plenty of time here to prepare the MIND for the repetition, and take advantage of the Hold over the dotted quarter note in the 2d ending to THINK of the following two measures which must be played in strict time and with vigor. The rest of the dance is in strict time except the measures marked rub.to where more posturing is indulged in, the music slackening accordingly.

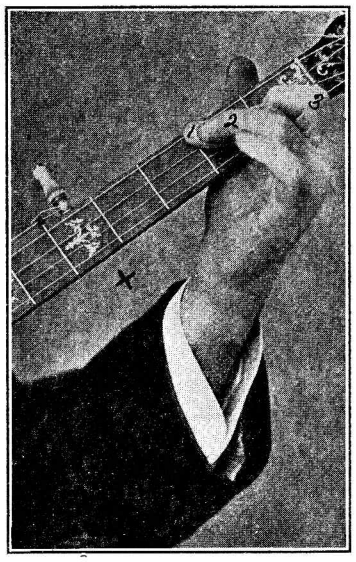
---

In what key is the 1st strain of the Mazurka?....The 2d?.....
The 3d and 4th?.....In what key is the 1st ending of the 1st strain? The ending of the 3d strain?.....What do the Slurs connecting the half and dotted quarter notes with the notes which follow them mean?

Is there anything in this piece which you do not thoroughly understand. If so write your questions on the other side of this before returning it.

Can you play it in the speed mentioned viz; at the rate of 3 counts per second?....

See Page 18



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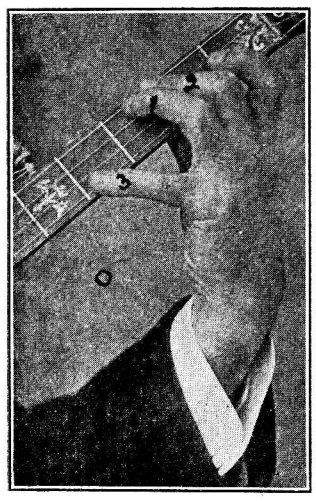

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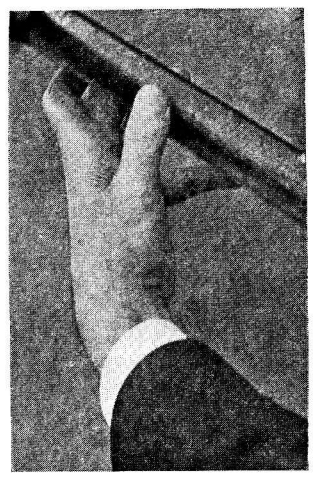


Fig. 10.

Rear view of the hand when fingering the chord illustrated in Fig. 9.

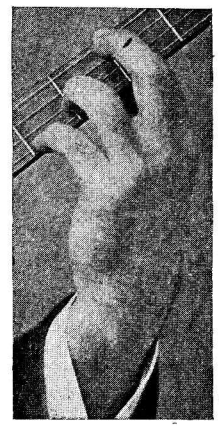


Fig. 11.

1 rests on 1st finger.

Fig. 12.

1 must not touch the strings.

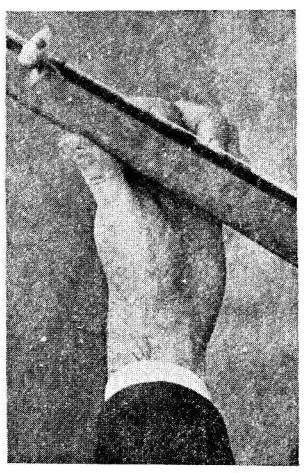
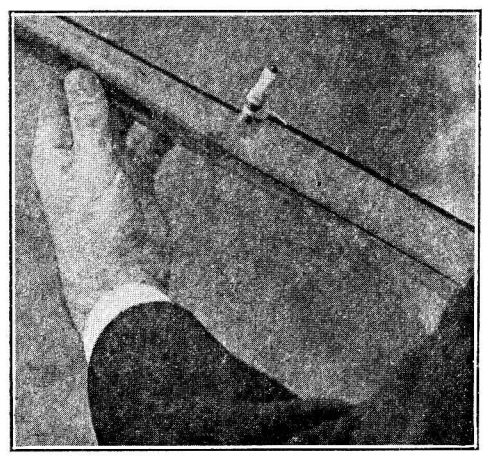


Fig. 13.



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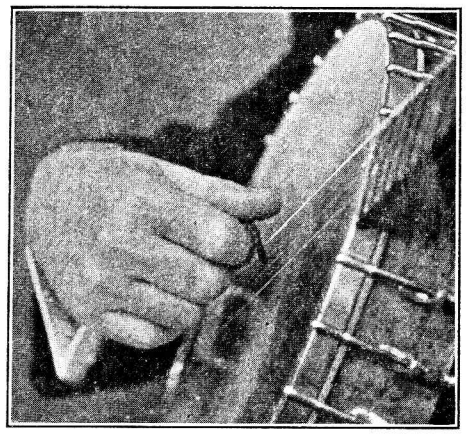
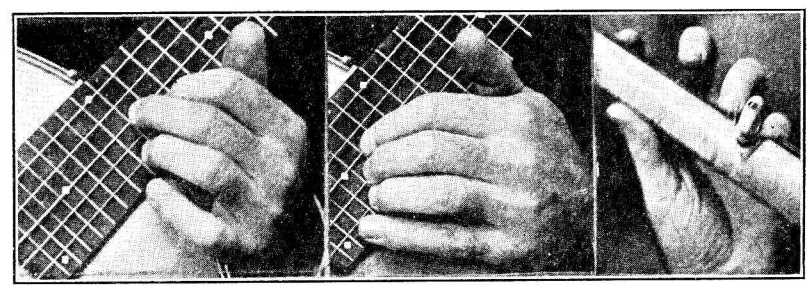


Fig. 16.



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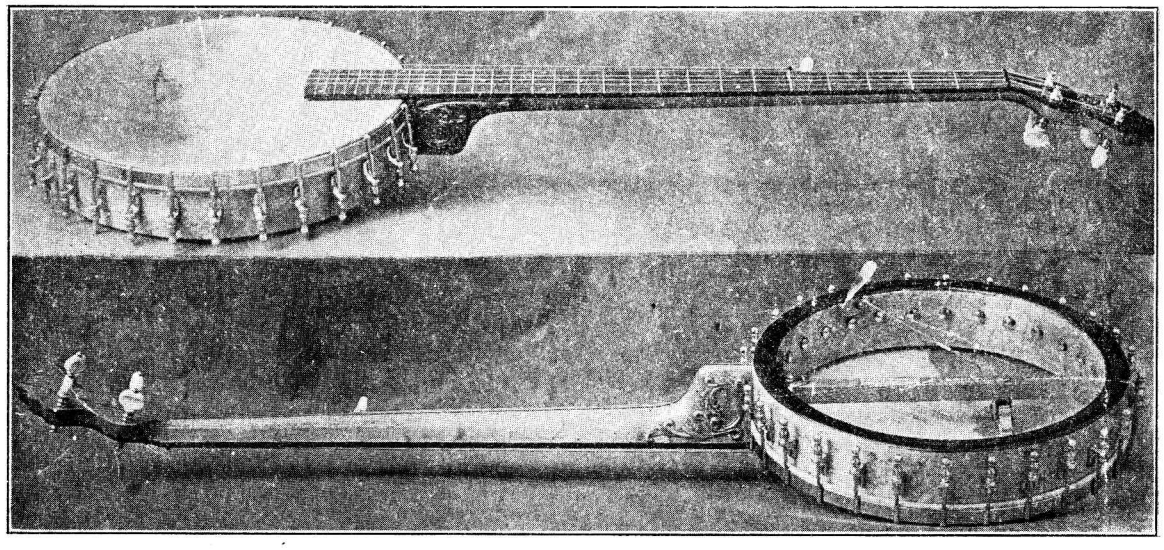

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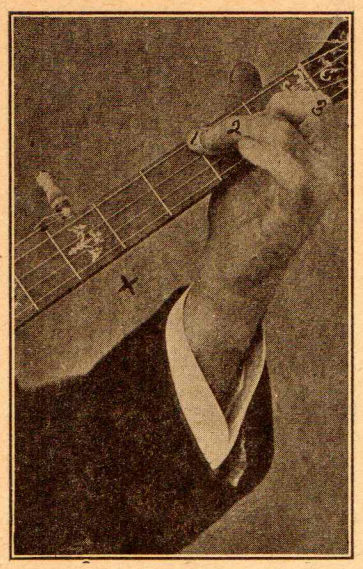

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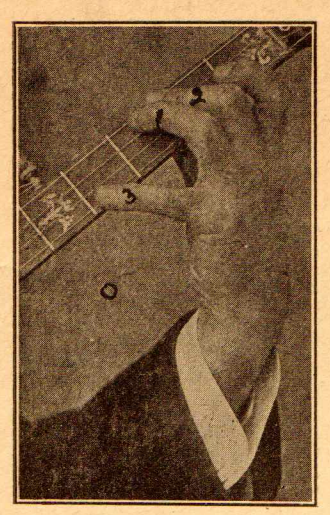

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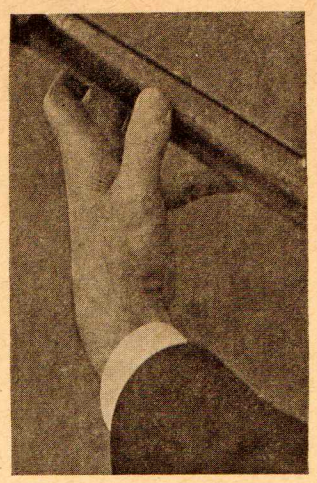

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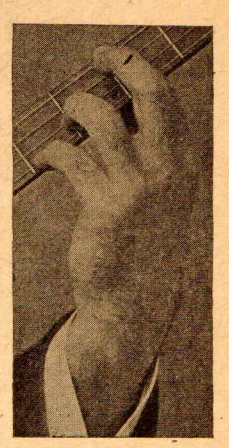

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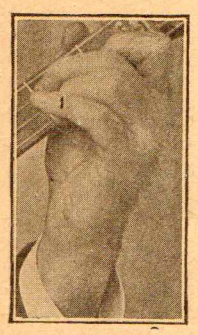

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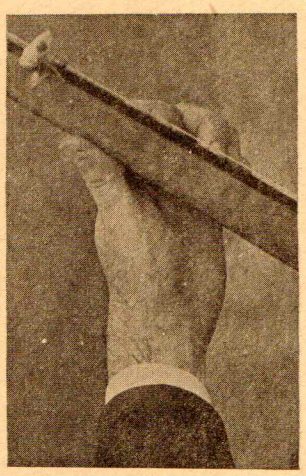

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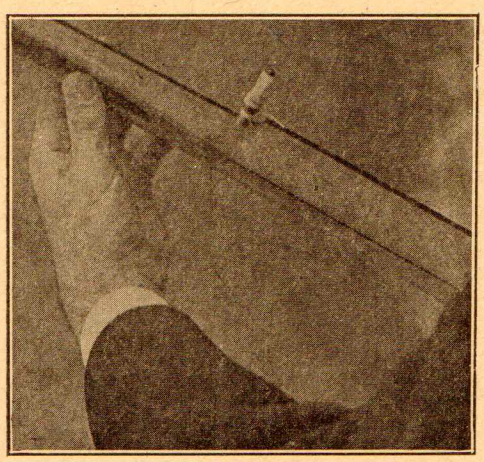

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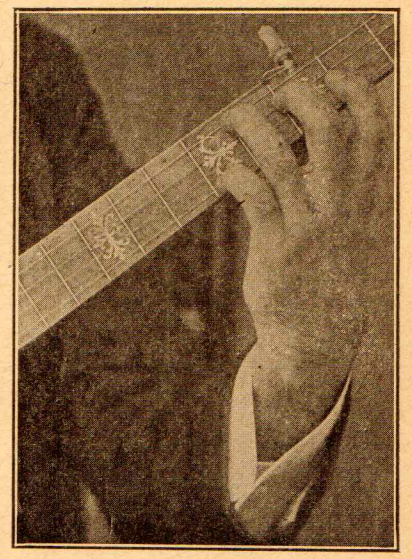

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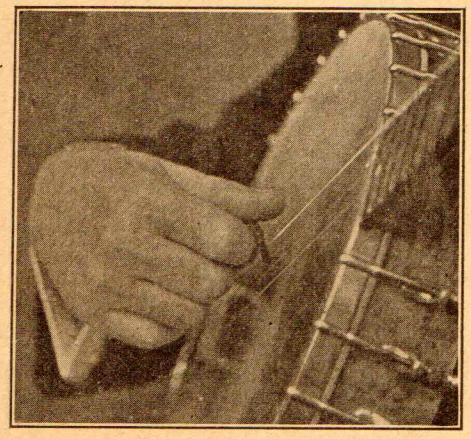

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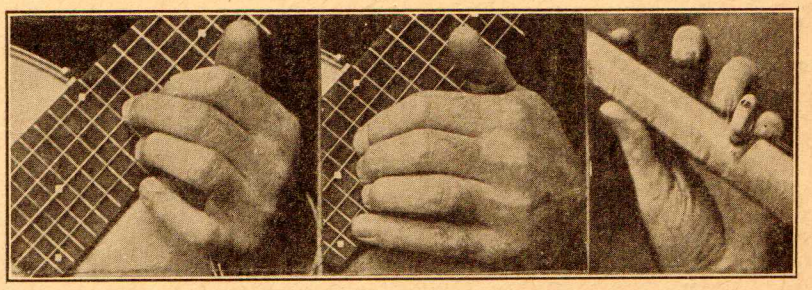

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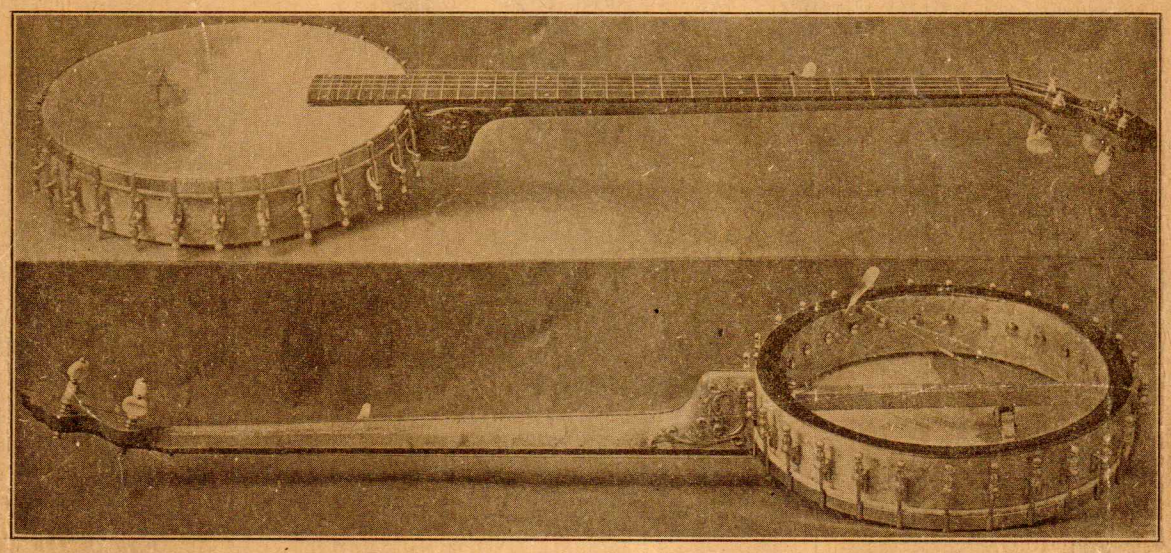

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| CHOPIN—Funeral March, with G. Acc. | .60 |
| WIENIAWSKI—2d Mazurka, with P. Acc. | .60 |
| POPPER—Gavotte No. 2 with B. Acc. | .60 |
| SCHUMANN—Traumerei and Romanze, with P. Acc. | $ .60 |
| THOMAS—Gavotte from Mignon, with B. and G. Acc. | .60 |
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| MOSKOWSKI—Serenata, (solo only) | .50 |
| SCHUBERT—Hark, Hark, the Lark! Trans. | .50 |
| HAUSER—Wiegenlied (Cradle Song) with P. Acc. | .50 |
| FARLAND—The Dandy 5th Quickstep. Solo | .30 |
| with P. Acc. | .50 |
| " —"Tripping Thro' the Meadow" Schottische | .35 |
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